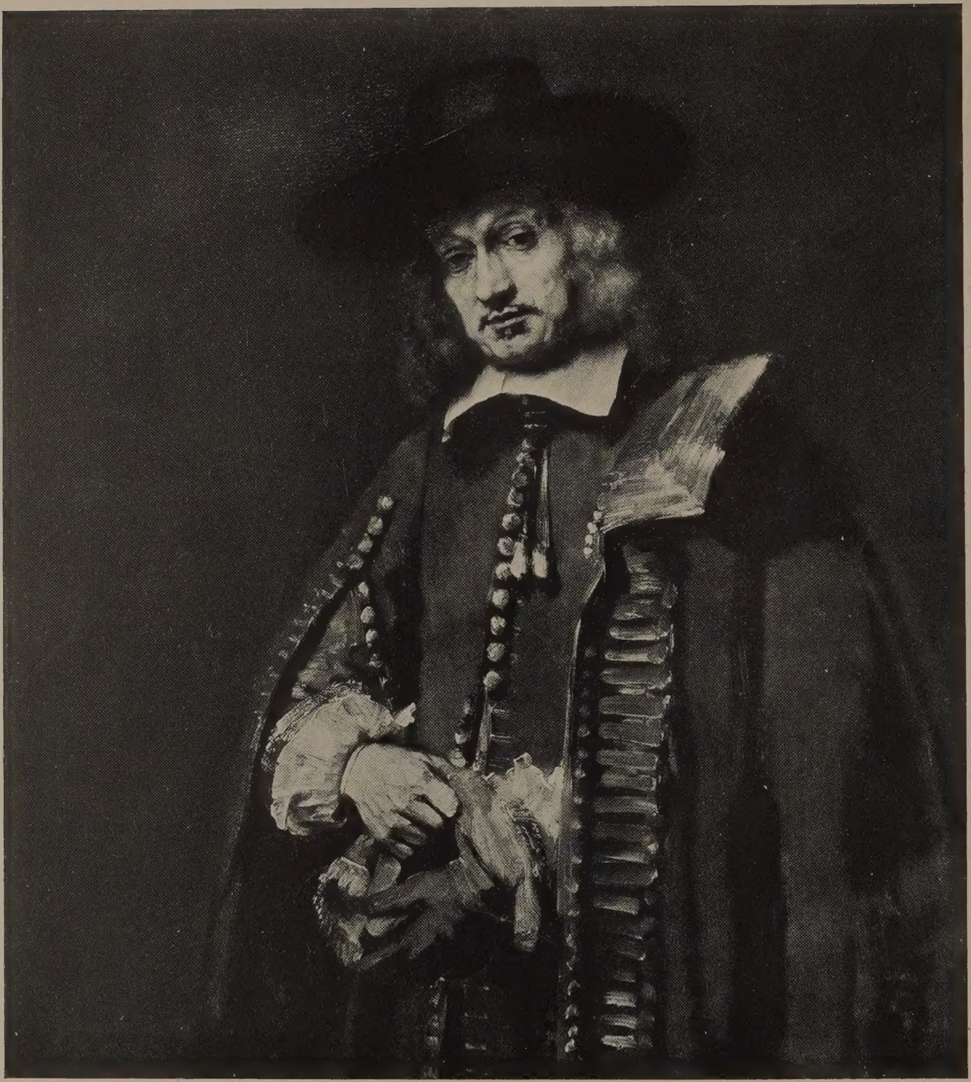
REMBRANDT
AND HIS SCHOOL



REMBRANDT: PORTRAIT OF JAN SIX
Six Collection, Amsterdam

REMBRANDT AND HIS SCHOOL

A CRITICAL STUDY OF THE MASTER
AND HIS PUPILS WITH A NEW ASSIGNMENT
OF THEIR PICTURES

BY

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"A critical study of the master and his pupils with a new consignment of their pictures."—*Subtitle.* Professor Van Dyke's thesis conveys the belief that the vast majority of the "Rembrandts" extant are the work of his pupils. Beautifully illustrated. No index or bibliography. Large libraries.

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DEDICATED

TO

CLARE V. D. PARR

PREFACE

So far back as 1883 my notes on the pictures in European galleries indicate that I was sceptical of the Rembrandt attributions and the Rembrandt tradition. At that time I was studying art from the painter's point of view, and was directly interested in brushwork and the manipulation of paint. I could not understand the variety of ways in which Rembrandt handled a surface, why he found it necessary to use so many different styles and methods, why he was weak and strong, smooth and rough, cramped and flowing, all in the same year. I wondered if "Rembrandt" were not a cloak covering the work of many pupils.

In 1895, in writing the text for Timothy Cole's *Engravings of Old Dutch Masters*, I ventured to suggest, tentatively, that many of the Rembrandt School pictures were doing service as Rembrandts. It was not, however, until 1911, when preparing my *New Guides to Old Masters*,[1] that I was able to say positively that the work of twenty or more pupils was confused with that of Rembrandt, and that the Rembrandt tradition was a strange mixture of fact and fiction. At that time I pointed out by name and number a great many erroneously attributed "Rembrandts," and insisted that the whole Rembrandt *œuvre* was a huge snowball that had gathered to itself the work of the school, and that every turn of the ball added new ingredients to the mass. To-day, in putting forth this book, I have endeavored to break up the ball and return the different parts to their original producers. The work (if it has been rightly done) should lead to a reconstruction of the school and a better understanding not only of Rembrandt's pupils but of Rembrandt himself.

In rearranging the pictures I have allowed them to fall where they would. I have had no theory to enforce and have sought merely that pictures of a kind, æsthetically, mentally, and technically, should go together. Names have not prejudiced me and in the distribution Rembrandt has been allowed to fare the same as Bol or Horst or Eeckhout. The result of the rearrangement has been that thirty or more groups of pictures have formed themselves rather than been formed by me. To perhaps twenty of the groups I have been able to assign names with some positiveness. To the remaining groups I have given merely numbers. There were some seventy pupils and followers of Rembrandt, and it would be easy enough to give names instead of numbers, but I have not cared to make history in that way. It would be merely setting up men of straw.

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[1] The *Guides* deal primarily with the æsthetic in pictures and the question of attributions is merely incidental. Occasionally I declare a picture not to be by the painter to whom it is assigned, and, more rarely, I suggest the possible painter. I am not surprised ten years later, and after special study of Rembrandt and his School, to find that I was sometimes mistaken in my earlier suggestions.

A significant feature of the groups was that each one as it formed began to disclose a distinct personality. In the majority of cases the personalities fitted in positively with what we know regarding certain well-known pupils, such as Flinck or Maes or Aert de Gelder; but the groups that hinted at no names, the groups that are listed under numbers only, are just as distinctly personal and individual as the others. They proclaim the hand that made them though the man behind the brush has no longer a local habitation and a name.

Still another thing has been brought out by the redistribution. Each of the groups stands by itself and will not blend or affiliate with any of the other groups, except in the most general way. Horst will not go with Drost, nor Group No. 2 with Group No. 4. And none of them will go with Rembrandt. To mix them together is to reproduce the present hodge-podge, which is called the Rembrandt *œuvre*. It is these distinctive personalities created by the groupings of the pictures that I am relying upon to carry conviction. To believe that Rembrandt, however versatile, could have been in himself thirty or forty men is to believe the impossible. There is no analogy or precedent for it in the history or the experience of mankind.

What is the object of this reconstruction? Merely to establish the truth. For forty years I have been teaching the history of art with voice and book, to find at every turn my teaching denied and forsworn by the attributions of the pictures in the galleries. The Rembrandt attributions are a mad confusion. Those in the Kaiser-Friedrich Museum in Berlin will answer for illustration—the better, perhaps, because Doctor Bode, widely known as an authority on Rembrandt, is responsible for them. The twenty-six pictures listed in this Museum in 1921 as Rembrandts were painted by ten or more different painters. Only three of them can be put down to Rembrandt, and there is even a shade of doubt about each one of the three. The rest of them are by Eeckhout, Bol, Koninck, Horst, and their contemporaries. To imagine only one artistic personality in such a medley of pictures is to imagine a vain thing.

The Metropolitan Museum here in New York, with its dozen or fifteen supposed Rembrandts, is another illustration to the point. Not one of the pictures put down to Rembrandt is by him. There are several that may be called "work-shop" pictures—near-Rembrandts—and the rest of them are by pupils of the school. The Old Woman Cutting Her Nails is by Nicolaes Maes; the Pilate Washing His Hands and the Oriental are by Salomon Koninck; the Young Dutch Woman is by Jacob Backer; the Hendrickje Stoffels by Bernaert Fabritius, and so on—as the lists at the end of this volume will suggest.

Of course, the directors of museums have a good excuse for retaining the present attributions. The pictures in many instances were given to the museums by people who bought, and believed they were buying, Rembrandts. To look gift pictures too closely in the mouth by writing them down as pupils' work would be to lose possible future donations. And the pictures are excellent pictures—excellent enough to be in any gallery—though they are not by Rembrandt. But the art public should not be misled by considerations that close the mouth of gallery directors. They should know the truth of art history.

Besides, it is not fair to Rembrandt to hold him responsible for the productions, good, bad, or indifferent, of his pupils. It detracts from his individuality and creates a false impression regarding him. Nor is it fair to the pupils that their best works should be taken from them and given to Rembrandt. It practically destroys their identity. For example, in these pages I have tried to re-establish the artistic personalities of Drost, Horst, Van der Pluym—pupils of Rembrandt, about whom, I venture to think, not one art student in a hundred has ever heard except in a very vague way. They were quite lost under the name of Rembrandt—lost in the Rembrandt snowball. Even such well-known pupils as Bol, Flinck, and Eeckhout have been written down as weak followers of Rembrandt because every strong picture they painted was wrested from them many years ago, signed with the Rembrandt name, certified to by some Rembrandt authority, and sold to a rich collector. The dead can make no protest and the living accept false witnesses against them.

It will be readily understood that such a book as this is not put forth without misgivings. One hesitates about flying in the face of preconceived opinion and inviting denunciation. Writers who have written seriously but mistakenly about Rembrandt (and I am one of them), gallery directors who have catalogued Rembrandt, art authorities, experts, collectors, or dealers who have advised about or bought or sold Rembrandts, may feel obliged to defend themselves by denouncing my conclusions. I have no wish to discredit any one's authority or to depreciate the commercial value of any one's holdings, but I cannot be turned aside by such considerations.

Wherever possible I have confined illustration to pictures in public galleries, feeling that they are public property. I refer to pictures in private possession only when it is necessary to enforce a point that otherwise might fail for lack of a connecting link. In such cases I feel justified, believing, as I do, that the Dutch School of painting belongs to the race, not to the individual, and that public inquiry should not be silenced by private interest.

The student of art, to follow my argument rightly, should know the pictures of the Dutch School at first hand, rather than in copy or reproduction. A partial illustration has been made herein by photographic reproductions, but it is very inadequate. Instead of two hundred there should be a thousand photographs, and even then we should vitally miss the color, light, air, texture, handling, of the originals. But, with many students, the study of the photograph is the only study possible. Therefore the best reproductions should be obtained. These, as regards Rembrandt, are to be found in the monumental folios compiled by Doctor Bode, obtainable in all the larger libraries. In smaller form the volume on Rembrandt in the *Klassiker der Kunst* series (Third Edition, edited by Doctor W. R. Valentiner, with 643 half-tone reproductions, and with a supplementary volume of some hundred or more recently discovered Rembrandts issued in 1921), and the volume of Rembrandt's Etchings arranged by A. M. Hind may be had at a moderate price. Because of their accessibility to every one I refer to these smaller volumes continually herein. For those who have the Bode folios I have made reference by number, following the numbers in the *Klassiker der Kunst* volumes. Photographs of the Rembrandt pupils' work must be picked up in catalogues, illustrated works, and the prints of Brückman, Hanfstaengl, and others.

I have to thank the editors of the *Burlington Magazine* and also the publishers of the *Klassiker der Kunst* series for permission to reproduce several photographs from their publications.

JOHN C. VAN DYKE.

RUTGERS COLLEGE, February, 1923.

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REMBRANDT
AND HIS SCHOOL

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CHAPTER I

THE REMBRANDT PICTURES

THE student of art is always impressed in his early student days by the great output of pictures put down to such men as Rubens, Van Dyck, and Rembrandt. Wandering in European galleries and continually confronted by these names upon picture-frames, he asks himself again and again how they were physically able to cover so much canvas in their brief span of years. The answer to his query is that they were not able—that they did not do a quarter of the pictures placed under their names. But that answer does not occur to him. He is young and too much overawed by gallery authority to entertain doubts.

It will be asked at the start: How many pictures are there in the Rembrandt output? The *Klassiker der Kunst* volume contains 643 illustrations of pictures painted by Rembrandt.[1] This is supposed to be a more or less critical list based upon Doctor Bode's work, but it does not give all the attributed Rembrandts.[2] A general list would run well over a thousand, but for the purpose of argument a thousand or less will answer us. Now I have before me a list of some seventy or more pupils and followers of Rembrandt who worked under him and at different times produced pictures in his style or manner. There were probably two dozen more—imitators, copyists, and forgers of his manner—who could be mentioned, but, again, seventy pupils will be enough to argue with. By diligent compilation from catalogue, lexicon, and biography I cannot find for all of the seventy a thousand extant pictures. It seems that there are more pictures in existence by Rembrandt alone than by his seventy pupils and two dozen followers and imitators put together.

That, I submit, is something that excites suspicion at the start. What paralyzed the hands of the Rembrandt pupils that they could not paint as many pictures as the master? Granting them a superfluity of shiftlessness, laziness, illness, and early death, still could not the seventy, in their lifetime, put out as many canvases as the one? If they did produce their modicum of pictures, what has become of them? Is it possible that their works have gravitated toward the master, that his name has absorbed them, and that to-day it is by the addition of their works that the Rembrandt *œuvre* has grown to seven hundred or a thousand pictures? The figures seem to indicate as much. But they should be examined a little more closely.

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[1] It has an introduction by Professor Adolf Rosenberg, and the third edition, Stuttgart, 1908, is edited by Doctor W. R. Valentiner. It will be referred to herein under the initials "K.K." A supplementary volume containing over a hundred more Rembrandts was issued by Doctor Valentiner in 1921, and is referred to herein as "K.K.Supp."

[2] Smith, in his *Catalogue Raisonné*, gave 646 Rembrandts; Wurzbach, in his *Niederländisches Künstler-Lexikon* gives about 600; Bode lists about 550, but a revision of the Bode, with additions, is promised.

There were some talented pupils who, after leaving the Rembrandt studio, finally developed individual ways of seeing and painting, and produced pictures that could not be confused with those of the master. These pupils have the largest number of pictures on my lists. For examples, Bol has about eighty-seven; Maes about seventy-seven; Flinck, sixty-three; Eeckhout, fifty-five; Lievens, forty-seven; De Gelder, thirty-six; Victors, thirty-four; Koninck, twenty-eight; Bernaert Fabritius, twenty-five; Poorter and Santvoord, twenty each. The nearer the pupil's work to that of the master, and the easier its possible appropriation to the master, the fewer the canvases left standing under the pupil's name. This carries on until finally we come to those who worked closely in the Rembrandt manner, and find that such excellent painters as Backer and Carel Fabritius have only fifteen pictures apiece (counting in even the questionable ones); that Hoogstraten, pupil and close friend of the master, has only eleven; that other pupils, who may have helped Rembrandt as assistants in his shop, have even less—Drost and Ovens about eight apiece; Delff half a dozen; Lavecq, Renesse, Heerschop, Horst, Van Vliet, Van der Pluym, two or three each. There are some at the end—Terlee, Kiehl, Ulenburgh, Wulfhagen, Dullaert, Beyeren, and others—who have nothing at all left to their account.

I have purposely omitted the name of Gerard Dou, because he is the exception that proves the rule. Only in his early years did he follow Rembrandt, and even then his method was smooth and timid. The bulk of his work could never seriously pass as that of Rembrandt, because too small, and trifling. It never was allocated to Rembrandt except in a few instances. The peculiar lack of adaptability of Dou's pictures as Rembrandts results in there being to-day over two hundred of them standing in Dou's own name. Some of them are undoubtedly by Dou's pupils, for he in his way became a small lodestone, drawing pictures to himself after the manner of Rembrandt.

Now there is nothing unprecedented in these circumstances or these figures of Dutch art. Sixty years ago the same tale could have been told of any famous master in Italian art—the same in kind if not in degree. Before the advent of Crowe and Cavalcaselle, the names of Raphael, Leonardo, Giorgione, Titian, Correggio, Bellini, had scores of pupil-pictures attached to them. Leonardo was given the best works of Solario, Gianpietrino, Ambrogio, Marco d'Oggiono; Giorgione was held responsible for the pictures of Cariani, Romanino, and Torbido; every sweet-faced Venetian Madonna by Cima, Catena, or Rondinelli was hung around the neck of Giovanni Bellini; and Titian fathered many a Pordenone, Bordone, or Lotto without protest. Critical study—practically begun by Cavalcaselle, developed by Morelli, and in present times carried on by Berenson, Venturi, and others—has changed all that. The great have been shorn of the impedimenta put upon them by the foolish, and to-day Giorgione and Leonardo have to their names not more than a dozen pictures apiece, while Raphael, Titian, and Correggio have had their holding of pictures greatly reduced. There are still too many school pieces passing current under the name of Bellini, but they are suspect, and will eventually find their rightful painters again.

Very little of this close study has been applied north of the Alps, in the German, Dutch, or Flemish schools. There has been much spilling of printer's ink, much writing about the Dutch painters, for example; but, for the most part, it has been indiscriminate laudation, or promotion, or compilation, signifying nothing. The critical sense seems to have been lacking. The Latins aver that the Anglo-Saxons and Teutons have a way of seeing with their ears—that they dig up documents, prepare pedigrees and prices, discourse about signatures, and grow pathetic about domestic events that never happened; but they do not see the picture as the æsthetic expression of a human being. The individuality of the painter escapes them, they are misled by a mannerism, see an original in an imitation, and accept a ducal certificate in place of a painter's statement with the brush. It is an old story.

This lack of critical perspicacity is not the only reason for the gathering of Netherland pictures about great names. There are other and more potent causes. Every discoverer o an old Dutch picture in a garret hopes that it will prove a Rembrandt, and his wish, being father to the thought, eventually results in the picture being "expertized," and, at the least, "attributed" to Rembrandt. Every gallery director would like to add another Rembrandt to his catalogue, because the name lends prestige to his gallery. Every collector of pictures must have a Rembrandt as the *clou* of his collection. With such a positive demand, commerce, naturally enough, seeks to supply the necessary Rembrandts. That they do not exist or are not in the market is not too discouraging. The man of commerce starts in and sells the works of the pupils as that of the master. Anything that is forced in the high lights and pot-black in the shadows, anything that is plastered or kneaded or thumbed in the surface, anything that is muddy in grays or browns or dull reds may serve his purpose. If it have a Rembrandtesque look, no matter how superficial that look, it may pass with the uninitiated. For a picture is largely sold on expert testimony, a signature, whether true or false, is generally considered proof positive, and a tale of a picture having lived many years in an English baronial hall is more than satisfying.

This promiscuous mixing of master and pupils, of course, leads to endless confusion. One gasps over the strange gyration of the one and gropes for the personalities of the others. The pupils are not only confused with the master but with themselves. One tries in vain to draw a sharp division line between Bol and Flinck or seeks to separate the output of Carel Fabritius from that of his brother or from Vermeer of Delft. And the distortion of history in it, the rank injustice to the pupils, are little short of outrageous. The works of the pupils are given to the master, which do not enrich him but make the pupils poor indeed. Their best pictures—only those that approximate the master's in strength, only those that will pass as Rembrandts—are taken. What is left to the pupils is practically the discard of weak or unfinished or unsuccessful works. And they, poor souls, are judged and written down by this discard. Their degradation is even used as argument to prove that they never could have done anything strong or noble or exalted. One ventures to question an alleged Rembrandt, thinking it a Bol, and is immediately met by: "When did you ever see Bol do anything as strong as that?" There is no answer, because there is nothing very strong left under Bol's name, and to put forth the questioned Rembrandt as a Bol is to assume the premises in dispute.

But any one who is at all familiar with painting, ancient or modern, knows that almost every painter at the beginning of his career puts out some pronounced work. In the shop he learns the method of the master, and, with the quickness and glibness of youth, applies it to some conception or view-point of his own. It is these early pictures that bring applause from the student-body in the shop and encourage him to go on. Possibly for a number of years after he has left the shop and set up for himself he continues to produce good work. It may be that he develops an individuality of his own, as did Backer, Horst, or Drost, but more often he repeats himself, grows hard and mannered, or soft and pretty, or thin and weak, as Maes or Bol or Victors. Popular applause or money considerations may lead him into painting the pot-boiler, or he may go astray, following some strange god who happens to have the worship of the people at that moment. In any event it is the strong things of his brush that are taken from him and the weak things that are left behind. Appropriation usually concerns itself only with things of marketable value.

Ingenuity in fitting the appropriated work into the Rembrandt *œuvre* has not been wanting. Lievens, Dou, Backer, Bol, DeWet, Salomon Koninck came to the Rembrandt workshop when the master was young and working in his gray manner, with rather precise drawing and painting. They learned the early manner, produced the gray picture, and their works are to be found among the early-dated pictures of Rembrandt. On the contrary, Maes, Drost, De Gelder came to the shop late, learned the looser, freer handling, the warmer coloring and darker shadow of the aging master, and their pictures are to be found among the late Rembrandts. A certain superficial consistency in the product has thereby been established which has proved greatly misleading. A tight piece of drawing with a niggled surface, by Koninck, is perhaps explained as "Rembrandt in his early days before he found himself," and a piece of muddy color ineffectually handled, by Van der Pluym, is declared to be "Rembrandt when he grew old and his hand failed him." There is the Lesson in Anatomy of 1632 to suggest that Rembrandt never did or could do a niggled surface, and the Five Syndics of 1661 to indicate that his hand never did fail him; but internal evidence of this kind seems to have little weight against a tradition passed down the ages and smoothly repeated by interested parties. People believe what it pleases them to believe.

But nothing, perhaps, is so welcome or carries such belief to all parties concerned as a date and a signature. There we have the final *cachet* of the master and let no dog of a critic bark in question of it. "Rembrandt fecit 1642." What more would you have? Could anything be stronger as evidence? Or, we might add, more fetching as a sales-producer? One is confronted with it as the final and the knock-down argument for genuineness. People quote the signature and date, as they might holy writ, but some of the sceptical look at them as though they carried no conviction. Perhaps they should be examined a little coldly and from a detached point of view.

CHAPTER II

THE SIGNATURE

THERE is evidence in abundance, and to a point of saturation, to prove that the works of Rembrandt's pupils have been "signed up" falsely and sold as Rembrandts. This is common knowledge to people familiar with the history and criticism of art. All gallery directors, collectors, and dealers know about it and smile over it. The catalogues and guide-books and art histories are full of it. No one attempts to deny it. Yet the average reader may not know about it, or may think it the special pleading of the iconoclast, so for his benefit I may recite a few instances that have been recognized alike by Christian and pagan.

Bol has been perhaps less pilfered from than some other pupils of Rembrandt, such as Drost and Carel Fabritius, but let us for a moment examine some of the things that have happened to Bol's belongings. In the Munich Gallery there are two portraits (Nos. 609 and 610) with the false signature of Rembrandt upon them. They passed for many years as Rembrandts. They are now given back to Bol by the director of the gallery because it is too apparent that they are not by Rembrandt. Even the uncritical came to see that much. In the Hermitage at Petrograd there are two Bols—in 1913 listed and catalogued as Bols—that still bear the false signatures of Rembrandt. They are the Portrait of a Young Man in Black and the Portrait of a Young Man in Blue. Here are four portraits by Bol that were appropriated to Rembrandt and falsely signed with his name, that could not stand up under critical fire. How many other Bols are still doing service as Rembrandts is suggested by the Bol list which appears farther on in this volume, but just here I may continue with the Bol portraits by quoting a Rembrandt authority.

Doctor Abraham Bredius has done his share to increase the Rembrandt *œuvre* by pushing in a newly discovered gem by the master from time to time; but he is sometimes given to severe criticism of other people's discoveries or holdings. I have spoken of two Bols signed as Rembrandts, at the Hermitage, but Bredius, in *The Morning Post* (London) of March 22, 1914, says there are five Bols in the Hermitage that have the false signatures of Rembrandt upon them. And again in the *Burlington Magazine*, vol. 20, p. 340, he says:

> "Portraits by Bol have very often been signed with false Rembrandt signatures. I recall the two beautiful portraits at Munich known as Flinck and Madame Flinck—when the Madame Flinck was cleaned the Rembrandt signature came off and the original Bol signature appeared. In the English Rembrandt exhibition a picture known as The Orator, belonging to the Duke of Northumberland, was found by all the connoisseurs to be a fine specimen by Bol. In the Hermitage, St. Petersburg, are the following: a splendid very Rembrandtesque early portrait of Bol himself; another portrait (No. 854) formerly attributed to Rembrandt; another (No. 883) with a false signature, "Rynbrandt f. 1641" (probably the date alone is genuine); and a fourth (No. 856), also with a false signature, "Rembrandt f."

Elsewhere Doctor Bredius has said that Bol, Backer, Victors, and others all did portraits ascribed to Rembrandt. It is not denied by gallery directors or gallery catalogues.

Doctor Hofstede de Groot has said that:

> The pupils are unknown, either because they never signed their works or because their signatures have been scraped out and replaced by Rembrandt's name.

Doctor Martin, director of The Hague Gallery, in commenting in *The Times* (London), March 3, 1921, on Doctor Valentiner's supplementary list of one hundred or more Rembrandts (extra volume *Klassiker der Kunst*, Leipsic, 1921), says: "Being convinced that many of these pictures are not genuine Rembrandts, and being under the impression that the work of Rembrandt, as many of the scientific critics see it, gives a false idea of what this genius really did and was, I tried to point out what kind of knowledge we really have about his art. . . ." If I am not mistaken, Doctor Bode is also on record (in some one of his publications that I have not at hand) to the effect that Rembrandt has many questionable canvases attached to his name.

Bredius, Bode, and Hofstede de Groot are considered the great Rembrandt authorities at the present day. Between them they have done more to add to the number of Rembrandts in the *œuvre* than any others. It is a satisfaction to know that occasionally even they have their doubts. Doctor Bredius has even insisted that the celebrated Elizabeth Bas portrait at the Ryks Museum in Amsterdam is by Bol, but the museum authorities will not go so far as to accept that attribution. It is one of their best pictures, and can and does pass as a Rembrandt. But they do not hesitate to write off other works in the museum and declare them "wrongly signed." The catalogue, for instance, specifies the Study of a Head (No. 2025) as "wrongly signed" with the name of Rembrandt; the picture by Lievens, Samson and Delilah (No. 1458), is stated to have "the wrong signature" of Rembrandt upon it; the picture called St. Nicholas Eve (No. 113) is "wrongly signed" as a Rembrandt, and the Head of a

Little Boy (No. 1461 *A*) is signed by both Lievens and Rembrandt—the latter having "retouched" it.

Almost every gallery catalogue in Europe will repeat this story. The famous Dresden Gallery has three pictures (Nos. 1576, 1580 *B*, 1580 *A*) that the catalogue frankly declares "falsely signed" with the name of Rembrandt. They are now relegated to the Rembrandt School. The catalogue further declares that the Rembrandt signature on the Gold Weigher (No. 1564) is "probably false"; that the Landscape (No. 1575), long given to Rembrandt, is by Aert de Gelder; that the Rembrandt in Red Mantle (No. 1573) is probably by Flinck; that the Entombment (No. 1566) is a school piece signed with Rembrandt's name. The Portrait of an Old Man in the Metz Museum and the Workers in the Vineyard at the Staedel Institute are again "falsely signed"; the Man in Armor in the Cassel Museum has a false signature; the Backer Portrait of an Old Lady in the Wallace Collection has a false Rembrandt signature, and the St. Paul in Prison at Stuttgart has two Rembrandt signatures upon it (probably through fear that one would prove insufficient), and both of them false.

A sober inquiry might easily degenerate into farce with all these spurious signatures, admitted to be spurious. Those who planned deception by means of a signed name—and they were not all forgers, as we shall presently see—usually had wit enough to cover up their tracks, to erase one signature before putting on another; but sometimes they were careless or forgetful. At the Brussels Museum, for example, there is a picture (No. 196) that still has upon it the two signatures of Van Goyen and Cuyp. And three dates![1]

Now if the old legal maxim regarding evidence, "*falsus in uno, falsus in omnibus*," should be applied just here we should be justified in pushing aside and absolutely discarding all evidence of signatures and dates. But the word "false" is susceptible of explanation and must be rightly interpreted. An ordinary interpretation would suggest that a false signature is a forgery, put on the canvas by some other person than Rembrandt, perhaps long after the painter's death, and for purposes of deception. Unquestionably forgery with deception as an aim has been resorted to, more or less from Rembrandt's death to the present time, but it will not account for all the signed Rembrandts that are not by Rembrandt. Many of the pictures were probably signed by Rembrandt himself, or by his order, or under his supervision and assent. He no doubt signed scores of pictures painted by his pupils, and sold them from his shop as shop work—he himself having put nothing upon them but the signature and date, with perhaps a parting lick or rub here or there. This is the special meaning of the word " false." Many of the signatures were true in the sense that Rembrandt signed them or authorized them signed, but they were " false " in the implication carried that Rembrandt had painted the pictures.

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[1] In this connection I may record what has been recorded before me, that the Rembrandt signature takes twelve different forms. It is usually just "Rembrandt f," but a number of times it is "Rembrant" without the "d." Several times the second "r" is omitted. The initialing varies from "R" to "R van Ryn," "R.H.L.," "R.H.L.van Ryn." Then the signature drops to an abbreviation "Rem," "Rembd," and once to "C.Rembant." If these signatures are true, then Rembrandt did not know how to spell his own name. And why the great variety? It is very suspicious, to use no harsher term.

Rembrandt is perhaps not to be blamed for this practice. It was a custom of the times—a custom long established. It cannot be doubted that Giovanni Bellini's name was placed upon many pictures emanating from his *bottega*, not as evidence that he himself painted them, but as a guarantee that they came from his shop and were good works of art. Even with works that he himself designed and executed, he was probably helped in part by his pupils and assistants. Tintoretto, Paolo Veronese, Tiepolo—every master of note in Italy—utilized the skill and energy of his pupils in putting forth work from his shop. Rubens at the north followed the same practice. He sent in 1638 to the King of Spain at Madrid a large consignment of pictures (now catalogued under Rubens's name), constituting what is known as the "Metamorphoses Series." In his memorandum accompanying these pictures he occasionally notes: "Done by the best of my pupils" or "Touched by my own hand." There was no pretense that he did more than make sketches from which his pupils worked up the pictures. The output of Van Dyck, Velasquez, Hals—not to refer again to the Italians—shows that they also availed themselves of pupils' help and allowed school work to pass out of their shops under their names.

There is no way of explaining or understanding the Rembrandt *œuvre* except on the hypothesis that much of it was done in the Rembrandt shop, done at different times by thirty or forty different hands, and that the output was duly signed and sold by the master. Besides Sandrart, who knew Rembrandt from 1637 to 1641, has made positive record of the fact that Rembrandt's many pupils paid him one hundred florins apiece annually, "*exclusive of his profits from their pictures and engravings*, which, in addition to his personal gains, brought him in some two thousand to twenty-five hundred florins."[1] The quotation is rendered by Brown to read: "while the pictures and plates they executed after his designs were a source of profit to him to the amount of two thousand or twenty-five hundred florins annually."[1] It probably never occurred to Rembrandt that there was anything questionable about signing and selling his pupils' works. To repeat, it was a custom of the times.

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[1] Quoted in Michel, *Rembrandt*, vol. I, p. 196.

Copies of pictures also were undoubtedly made in the Rembrandt shop by pupils, and these were signed and sold like the rest of the shop work. There is evidence of this in certain well-known copies that have come down to us. For example, the Sacrifice of Isaac, at the Munich Gallery, is a copy of the same subject at the Hermitage, and on the back of the copy is the inscription, "Rembrandt verandert en overgeschildert 1636" or "Rembrandt changed and repainted, 1636." There are some notes in Rembrandt's handwriting on the back of a drawing in the Berlin Cabinet, relating to the sales of copies of his pictures by the hands of some of his pupils, and in each case a sum of money is mentioned.[2] With several other pictures there are inscriptions on the back saying that they have been "retouched" by Rembrandt, showing that the practice of making copies, and the master giving them a final touching, was not uncommon.

Of copies, old or otherwise, done outside of the school, there were a great many. Before the invention of photography, painters, who were travelling and studying the pictures in Continental galleries, copied masterpieces of all sorts—made the copies for their own use and study. These pictures, now darkened by time and looking like genuine old masters, have been brought out of garrets and studios and sold as "replicas." Occasionally the original is lost and the copy alone survives, which then becomes more convincingly genuine than ever, because there is no competitor in the field.

And, of course, there have always been Rembrandt imitations and forgeries, some of them clumsy enough and others cleverly presented by painters of some technical ability. It would be easy to point out half a dozen of them in the European and American galleries, but no useful purpose in the argument would be served by doing so. They will sooner or later find their proper level.

As for the Rembrandt signature, whether upon original, school-piece, copy, or forgery, it is not vital to my inquiry, because I hope to prove or disprove the picture by its internal evidence. The signature should be ignored because the commercial motive behind its use is too obvious. It was used freely as a trade-mark, brought large prices, and in consequence was falsely used. On the contrary, I mean to accept the signatures of pupils upon their paintings, because as trade-marks they had little or no commercial value, and hence there could be no motive in forging them.

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[1] Brown, *Rembrandt*, p. 67.

[2] Brown, *ibid.*, p. 67, foot-note.

The name of Drost or Horst or Renesse upon a canvas meant nothing to the picture trade.

A few, however, of the pupils became very popular as painters, their pictures were in demand, and their signatures meant something in guilders. There is in Vienna a picture of a Scholar, accepted by Rembrandt authorities as by Rembrandt (K.K., p. 14), which has the initials of Dou upon it. Neither of them painted the picture, but Dou's name was attached to it at one time for a money consideration, just as now the picture is put down to Rembrandt, with a consequent enhancement of the value. Bol, Flinck, Maes, and Dou had temporary fame, which possibly led to an occasional forgery of their names; but usually their signatures are genuine and may be accepted if they agree and confirm the internal evidence of the pictures themselves. No signature on a picture is to be accepted if it denies the premises that the picture itself sets up. The signature is too easily put on to be considered very seriously.

This applies with even greater force to the etchings than to the paintings. Almost any one could forge a signature on a copper plate with perfect assurance that it would never come off and that it would be very difficult to detect as a forgery. The name and date on the etchings are even less reliable as evidence than on the pictures. Once more we shall have to ignore them, and, for that matter, the etchings themselves, unless they confirm by their face evidence. Heretofore they have been used by critics, dealers, and collectors as corroboratory evidence by their mere existence. That is to say, a picture by Rembrandt is proved genuine by the fact that there is a Rembrandt etching of the same subject. The picture confirms the etching and the etching the picture, and thus two wrongs can be made to prove a right. For example, the unsigned Rembrandt in the Wallace Collection, London, known as the Good Samaritan, has been proved a Rembrandt because an etching of the picture exists and has upon it the signature *Rembrandt inventor et fœcit* 1633. A third state of the etching has a different inscription upon it which Mr. Hind thinks is contemporary, though "almost certainly not Rembrandt's own." This second inscription reads *Rembrandt f. cum privil* 1633. Doubt has been thus thrown on the etching. Seymour Haden suggested that it might be the work of Bol, but Mr. Hind is satisfied that the etching is the work of Rembrandt, though he is bothered to "explain the comparatively niggling execution."

Now, if the picture of the Good Samaritan could be placed side by side with the Return of the Falconer, a signed Simon de Vlieger in the Ryks Museum, Amsterdam, it would be seen at once that De Vlieger did both pictures. A comparison of the pictures, side by side, not being possible, one has to resort to photographs, but even the photographs will bring conviction. There is no doubt about De Vlieger's doing the picture of the Good Samaritan. As for the etching, it agrees quite perfectly with De Vlieger's etching, called Le Bourg (Dutuit 9), as regards composition and the use of picturesque sagging houses with door arches; it also has analogies in the well and its sweep, in typical figures, in trailing sprays of foliage, in distant landscape. But the execution of the Good Samaritan etching is finer and more "niggled" than Le Bourg. Mr. Hind argues that Rembrandt did the plate with unusual fineness, because he was reproducing his picture and wished to give every detail. But would not that argument apply with equal force to De Vlieger? Neither Rembrandt nor De Vlieger did the etching. It was probably done by some minute working etcher-engraver, after De Vlieger's picture, and the dog and barrel added by a later hand. At any rate, here is the illustration of how a questionable picture is substantiated by a questionable etching—the one proving the other to the confusion of the truth.

The etchings have been in dispute for the last hundred years, because of their varying styles and contradictory appearances. Like the paintings, they are an *omnium gatherum* of the work of many etchers—pupils, friends, contemporaries of Rembrandt, who forced the relations of black and white on their plates and thus produced the Rembrandtesque look. Bartsch listed 375 etchings under Rembrandt's name, Wilson gave 369, Dutuit 363, Blanc 353, Middleton 329, Sträter 280, Michel 270, Seidlitz 260, and so on down the line. Seymour Haden and Legros, both of them excellent etchers and knowing the material very well, were more conservative, Legros allowing only 71 etchings with a "maybe" of 42 others. A critical examination of the etchings in connection with all the etched work of the time would materially reduce Legros' figures.

A large number of the so-called Rembrandt etchings are trifling, badly done, and unimportant. They are not worthy of Rembrandt or any other etcher of rank. An astonishing thing about them is that they are so different from the Rembrandt pictures. Aside from the portraits there are precious few analogies. There are in the etchings scores of single beggars. But none whatever in the paintings. The etchings of landscape are low-lying scenes about the Amsterdam meadows; but the paintings of landscapes are almost all open country with high tablelands or mountains. The biblical scenes and genre subjects are different in type and composition from those in the attributed paintings. There are no analogies even in the celebrated etchings, such as the Three Trees and the Hundred Guilder print.

It is impossible to see Rembrandt of the Night Watch, the Lesson in Anatomy, the Syndics of the Cloth Hall, in such an etching as the Hundred Guilder print.

But it is not my intention to attempt any reconstruction of the Rembrandt etchings at this time. I shall deal with them herein only as they relate to the authenticity of the paintings. I have referred to them merely to suggest that they are as badly confused as the paintings, and that their value as art or as evidence is determinable only upon their internal story. The drawings are in the same category. The whole output—pictures, sketches, and plates—that goes under the name of Rembrandt is more or less suspect, and the evidence, documentary, signatory, or otherwise, that is relied upon to substantiate it is too confused by fraud, cupidity, and misunderstanding to carry weight. One can do nothing but lay it aside, or at least hold it in abeyance, while the work itself is examined with such skill and patience as can be commanded.

The method of examination, as I have already suggested, will be a mental, æsthetic, and technical analysis of each picture, and its assignment to any one painter will be based upon the analogies of thought, feeling, and execution to be found in the body of the painter's work. Many pictures will be left unassigned, because there are at present no existing analogies obtainable. But perhaps the method may be made apparent at once, in one phase of it at least, if we use it to examine the collected *œuvre* of the Rembrandt shop.

CHAPTER III

THE WORKSHOP

THERE are in existence sixty-four or more supposed portraits of Rembrandt, said to be done by himself, nearly all duly signed and accepted as belonging to his work. The *Klassiker der Kunst* volume, to which I have referred, contains photographic reproductions of them, and almost all the Rembrandt authorities I have quoted sponsor them. A picture here and there may be doubted, but in the main the Rembrandt portraits are held to be genuine works by the master himself.

At the start one gasps a bit over the number. Why should Rembrandt paint himself so many times? Because he was poor and could not afford models? All artists are traditionally poor. And presumably every one of them at some time has painted himself in the mirror. There are two or three portraits each of Titian, Rubens, Raphael, Van Dyck, and other painters, done by them perhaps for academies or galleries or royal patrons. But sixty-four! That is so unusual that it gives one pause.

When you come to look over these portraits another extraordinary thing begins to develop and take on proportions. The sixty-four are all of the same sitter, the same model, seen at different ages. There is a difference in pose, in light, in color, in costume, in handling, but the sitter is identical in them all. But no two of them look quite alike. The Titian-Rubens-Raphael portraits show the same person and the same point of view in each, but in the Rembrandts the variation is marked. Each one of them is seen in a different way from the others.

If one should go behind the easels of a portrait class in a modern art school of, say, sixty-four pupils, and should see, one by one, sixty-four paintings being made from the model on the stand, he would see sixty-four portraits of the model, but no two of them would be quite alike. The personal equation would cause each student to see and emphasize certain things that the other students would not see or emphasize. There would be a general likeness to the model in all the portraits, but with a special variation in each one of them.

Now that is exactly and precisely the tale of the Rembrandt portraits. In the sixty-four likenesses (eliminating the factor of age), Rembrandt is fat-faced, thin-faced, round-faced, square-faced. His eyes are close together, wide apart; he is square-eyed, round-eyed, open-eyed, squint-eyed. His nose is bulbous, flat, straight, crooked; his mouth is large, small, turned up, turned down; his lips are thin-edged, coarse-edged, and not edged at all. He has the expression of a rich man, a poor man, a beggar man, a thief; he is wise-looking, foolish-looking, sad-looking, drunken-looking; he grins, he roars, he scowls, he weeps. And so on. The variety ends only with the sixty-fourth portrait. No two of them are the same or even so much as repeat one another in non-essentials.

Could any one looking into a mirror see himself, or wish to see himself, in such variety of aspect? The average person has difficulty in seeing himself completely in one way; could even a transcendent genius—and Rembrandt certainly was one—see himself in sixty-four ways? Is not genius in all the plastic arts remarkable for the singleness, rather than the multiplicity, of its view-point? Is there more than one point of view with Michelangelo or Leonardo or Giorgione or Velasquez or Holbein? Do we not recognize a new picture by Titian or Delacroix or Corot, because we have seen each of them do that very thing, in that very way, dozens of times before? Genius is just as limited in literature as in art. All the plays of Shakespeare, of Goethe, or of Molière are conceived each in the same spirit and brought forth in the same manner. If one should read aloud extracts from any one of them, would we have difficulty in recognizing the writer? Genius in its point of view is singular and unique, not varied or vacillating or contradictory.

I shall come later to the manner of doing these sixty-four portraits and show that no one paints (any more than he writes) in sixty-four different ways or styles, but at present I am concerned only with the view-point and the model. The Rembrandt portraits should be explained by saying they are the product of pupils—different pupils working over a period of perhaps thirty years, working from a model that stayed on in the shop and grew old with the pupils that came and went. The portraits are for the larger part merely study-heads, given sometimes with a fancy cloak and cap introduced, but more often merely a study-head, done for practice in the portrait class. The poorer work was probably scraped out or lost in the shuffle of time, while the better heads were kept in the shop as show pieces, and were finally signed with Rembrandt's name and sold as part of the shop perquisites belonging to the master.

Was the model Rembrandt himself? Possibly. He was perhaps a striking-looking person, and there is no reason why he should not have sat for his classes again and again. As a matter of economy such a course might have appealed to him. Besides, there is some more or less accept-able evidence from the etchings, and from studio gossip handed down, that the model was Rembrandt. But there is an element of doubt about it. Aside from the portraits the same face appears in some of the pictures attributed to Rembrandt, but probably done by his pupils. The figure at the foot of the cross in the Raising of the Cross at Munich is an illustration to the point. If the picture were painted by Rembrandt is it probable that he would have put his own likeness in the face of the man trying to raise the cross? Believer or unbeliever, would he care to figure in such a despicable rôle, even in a picture? If the figure and face were that of a mere model, or were painted in from memory by a pupil, we could readily understand it. Perhaps such was the case, and the pretty story of Rembrandt's face on canvas is a mere fiction. But whether it is or is not Rembrandt's self that appears in the portraits and pictures is matter of no importance in the present argument. I am not concerned with it except to recognize that, whether Rembrandt or not, the person that posed did so merely as a model.

Not Rembrandt alone but his whole family seem to have been dragged into paint and made part of the Rembrandt tradition. The tale is now well established in art history that he painted his father, mother, brother, sister, wife, mistress, son, not once merely, but each of them many times. The pictures are tagged with the appropriate names and offered as the pictorial proof of the reconstructed Rembrandt family. In the *Klassiker der Kunst* volumes the father appears in fifteen pictures, the mother in twelve, the brother in seven, the brother's wife in five; the sister, who is pretty, appears thirteen times; the wife, who is prettier, twenty times; the son twenty-two times, the mistress thirteen times. They are all said to be done by Rembrandt, and for the most part are thus signed. And they are as different one from the other in point of view as the so-called Rembrandt portraits of himself.

Once more one marvels at the variety of view and concludes that this is a repetition of the class work with Rembrandt as model. Whether they were members of Rembrandt's family or mere hired studio employees, they were used by the class as models both in and out of the studio. Gerard Dou painted the father and mother a dozen times. The pictures are now listed among the Dou paintings. Bol and Drost and De Gelder and Carel van Savoy painted the brother in various compositions, and others of the school painted the so-called wife and the mistress. They were models.

And these models (or members of Rembrandt's family—as you please) were painted by the pupils in exactly the same way that the Rembrandt portraits were painted. Why should Rembrandt paint his father and mother again and again in the same study heads, or his wife in the same poses and costumes? How could he see them each time differently and vary the appearance, as in the supposed portraits of himself? For example, at Cassel there is a splendid portrait of Saskia done in 1633, wherein she appears refined, dignified, even aristocratic. She is a lady (K.K., p. 127). At Dresden there is another portrait of Saskia, done in the same year, wherein she is merely a smirking little fishwife. She even looks something worse (K.K., p. 126). How could Rembrandt see his wife in two such opposed ways in the same year? When we come to consider the technique of the two pictures, we shall see that they vary even more widely there than in likeness, but I am speaking now only of the view-point. It is different in each picture of her. Where come in the singleness and simplicity of genius in this medley of varying view-points? These portraits of the family are just as inexplicable as the portraits of Rembrandt himself, unless we assume them done in the shop by different pupils at different times. They were probably a part of the shop output, were signed and sold to whoever would buy, and the cost of running the shop thereby provided.

The matter of shopwork carries on still further. There seems to have been a set series of subjects given out by the master to his pupils. The portrait head was more in demand in seventeenth-century Holland than any other art-product. Hence there was the portrait class that produced the so-called heads of Rembrandt and his supposed family which we have been considering. There was also a class in the nude. It painted standing figures, afterward called Andromedas, seated figures, known as Hendrickjes because they were coarse, or Dianas because they were refined, recumbent figures that became Danaës, and moving figures that were called merely Susannas or Bathers or Nymphs. The nude was the crucial test in the shop then, as it is now. Those who could carry through and produce something worth while were comparatively few. Again, the bulk of the work was scraped out or discarded, and only exceptionally would a good nude survive, be hung upon the wall, and later on signed and sold. The result was and is that the Rembrandt *œuvre* in nudes is by no means so large as in heads. Those that remain to us vary in view-point, as do the heads, and each one is done differently from its neighbor. They must be considered the work of different pupils at different periods in the shop. Rembrandt did not do them. He was not a pupil but the master, and had no need, at that time, to go on doing practice scales. He probably did nudes when under apprenticeship to Lastman, and they may have been sold from the Lastman shop as Lastmans. At any rate, they do not now exist as Rembrandts, with one or two possible exceptions.

Still another class of picture was turned out of the Rembrandt shop. This was the historical picture. The heads and the nudes were merely direct work from the model, in which the pose of the model determined the placing upon the canvas, but the historical picture called for design, composition, pictorial arrangement. It required imagination and invention, and could not be produced by merely following copy. It seems that Rembrandt had a number of subjects—biblical, mythological, historical—that he gave out from year to year to each oncoming group of pupils. The Rembrandt *œuvre* to-day contains some five Abraham's Offerings, six Bathshebas, six Davids, seven Josephs, five Samsons, seven Tobiases, three Flights into Egypt, six Holy Families, five Good Samaritans, with Jacobs, Peters, Pauls, and Pilates in twos and threes, besides thirty-nine pictures in which Christ appears as the central figure. In addition there were Minervas lost in thought, Bellonas keyed up in armor, Oaths of Claudius Civilis, Lucretias, Sophonisbas, Prosperpinas.

How did all this ruck of historical work, remote and unrelated to Holland, happen to come from the Rembrandt shop? Probably because Rembrandt thought such themes would stimulate the imagination and develop the pictorial skill of his pupils. It was excellent studio practice, sanctioned by tradition. He probably got the tradition in direct line from his master, Lastman. It will be remembered that Lastman was trained in Italy under the influence of Elsheimer and Caravaggio. He brought back from Italy not only Caravaggio's scheme of forcing lights against darks which he may have imparted to Rembrandt, but he also brought back with him the Italian tradition of the historical composition. This came down to Rembrandt and was passed on to his pupils as art tradition. It was the influence of Italy upon the North, of which Northern art furnishes so many illustrations.

What was the need or use for these historical and scriptural compositions, aside from practice work in the shop? The chief demand of the Dutch people was for the portrait, the regent picture, the small genre pictures showing domestic life, and occasionally a landscape or a marine. It will be remembered that there was practically no demand for religious pictures in Protestant Holland. The Reformation, fresh in every one's mind in Rembrandt's day, had put its ban on pictures in church decoration, and the Dutch churches got on without them. How can it be supposed that in the face of such conditions Rembrandt went on painting Abrahams and Josephs and Tobiases by the dozens and Christ pictures by the twoscore, repeating over and over the same theme!

In Italy the Peruginos and Botticellis and Bellinis painted Annunciations and Madonnas Enthroned again and again, but every one of them was ordered for a church or a monastery or a chapel, and was done as a bread-winner as well as a labor of love and art. But is there any record or tradition or even gossip to indicate that Rembrandt ever received an order from a church or religious body? Was any one of his pictures ever painted for or placed in a church or chapel? The only pictures that I can recall as remotely approaching a church order are the Passion series at Munich. They were painted at different times for Prince Frederick Henry of the Netherlands. What use he made of them I do not know. The six pictures were painted over a period of years, and their internal evidence shows them done by Van der Pluym, Eeckhout, and other pupils.

Of all the religious and historical pieces put down to Rembrandt's name he did not do more than half a dozen, perhaps not that many. His pupils did almost all of them, though Rembrandt may have inspired them, instructed in them, perhaps, in some cases, planned and retouched some of them. The themes were examples in art set for his pupils to do. When they did them well he put them on the wall, like the other shop products, signed them with his name as the shop trademark, and sold them as opportunity offered.

After the pupils left the shop and set up for themselves, some of them went on with the tradition and painted the old subjects, for lack of imagination to think of anything new. Van der Pluym seems an illustration of this, for about all we know of his work is a series of biblical subjects repeated with variations. Some of the apprentice work was too individual to be signed as shopwork, and to this day continues under the pupils' names. In looking up what is left of pupils like Bol, Koninck, Eeckhout, one finds the usual sprinkling of Scipios, Abrahams, and Isaacs, Solomons and Shebas, Tobiases and Angels. This was merely a continuance down the line of the teaching and example in the Rembrandt shop—the Italian tradition handed on.

But the pupils' work that can and does pass as that of Rembrandt was probably largely done while they were still pupils. It is interesting to check this up by dates. For example, Tobias and the Angel, in the Louvre, signed as a Rembrandt, was done by Ferdinand Bol, as I shall hope to establish later. It is dated 1637. That is the time when Bol was a pupil of Rembrandt. Is it mere coincidence that master, pupil, picture, and date should come together with such accord and harmony? If so, we shall find the coincidence repeating itself many times with Rembrandt's pupils.

CHAPTER IV

THE INTERNAL EVIDENCE

IN the final analysis a picture explains or proclaims itself, be it masterpiece, school-piece, copy, or forgery. The evidence of its origin, or of its quality, lies on the face of the canvas, if we are shrewd enough to see it and read it aright. It is not possible to read Van der Pluym into Rembrandt if we know the uncertainty of the one and the certainty of the other. That does not mean that Rembrandt was always and infallibly certain. Every one knows that even genius nods at times, and may even blunder in execution, but the blundering of Rembrandt is not the blundering of Van der Pluym. Some note of the master will ring true, even in his most discordant work, some touch of his genius will be apparent in his most indifferent performance. *Die Feen* is not *Tristan*, but it is Wagner, and *Werther* is not *Faust*, but it is Goethe.

With signatures, documents, and tradition found to be contradictory and unreliable, there is nothing left us but to take up and examine the pictures themselves. I shall endeavor to examine each picture in three ways—mentally, emotionally, and technically. From these I hope to gain a knowledge of the personality and artistic quality of the painter who produced the picture. With that established, the putting together of a group of pictures of like personality and quality will follow as a matter of course. A painter with his output may be thus established, and whether we call him by one name or another or merely give him a number is matter of no great importance, except as one stickles for the final truth of history. The three methods of testing a picture need merely be summarized here, because they will be continually used in making up the lists of pictures to follow and can then be seen and judged for their practical working worth.

The mentality of an artist can be as readily determined in a picture as in a book. If all the biographical accounts of Michelangelo, Titian, Rubens, Velasquez, Tiepolo, Goya were swept out of existence, we should still be able to read the minds of the masters in their pictures. There is and can be no question about their outlook upon life, nor about the depth, breadth, and quality of that outlook. It is peculiarly a view-point, and is so distinctly a way of looking at things that mind and eye work together and are not to be entirely separated. This is an important distinction, since artistic thinking is inevitably associated with artistic seeing. Mere bulk of brain never made an artist. Bacon, Kant, Spinoza had the brain but lacked the eye. Ideas came to them by what they heard, not by what they saw. They were thinkers, not seers; they had not the plastic sense. The mentality of the painter, therefore, is a pictorial mentality, with an outlook that sees the world in forms, colors, lights, shadows, surfaces. Within that limit there is an abundant field for discovery, imagination, creation, revelation. And an exhaustless variety. We shall know the mentality of the artist by the truth that he reveals, by the types that he creates, by the themes he picks and chooses, by the outlook he affords us, by the height at which he flies.

Bronzino and Salviati never rose to the height of Michelangelo and he never sank to their level. Not one of Rembrandt's seventy pupils ever had his mind or eye or imagination or creation. Yet each pupil within himself proclaimed in his pictures his own peculiar mind, his outlook, his point of view. The ones with trivial minds proclaimed their triviality, the weak ones displayed their weakness, the limited ones their limitations. Good, bad, or indifferent, each after his kind, spread himself upon the surface of his canvas. And each mentality, whether weak or strong, deep or shallow, brilliant or dull, is apparent in the pictures to-day. The pupils' canvases can be as easily read as Rembrandt's. The test for mentality will apply to the foolish as well as to the wise.

Thinking and seeing, as I have suggested, are closely allied in artistic conception. It is impossible to separate them or give precedence one to the other. But there is another element needed to make up the complete pictorial image. That I may call the emotional element or, as it is frequently named, the æsthetic element. It is the offspring of pictorial seeing and thinking. But, again, one cannot separate it from mentality without a wrench. And yet it may be, and often is, entirely absent from pictures. A botanist wandering along the Alpine slopes at St. Moritz may see completely and think profoundly over a bank of mountain pinks, yet remain unmoved emotionally by its beauty. His interest would perhaps be purely scientific, and facts of leaf or petal would be the beginning and end of his inquiry. Even if he painted them the result would be a scientific drawing rather than an artistic presentation. A painter, on the contrary, seeing the bank of pinks as a mass of color on a barren hillside, in a cold white light, would perhaps be thrown into emotional ecstasy by its singular beauty. He would feel the beauty of it keenly, and if he took up brushes and painted the bank of pinks, something of his mood of mind, his feeling or emotion or ecstasy would get into the picture and perhaps produce a color-poem.

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That is where and how the æsthetic, as opposed to the merely scientific, would make itself apparent.

Now this emotion is created in the artist by a human face or a burst of sunlight, or half a dozen figures in an interior, or a glimpse of the sea, as readily as by a bank of flowers. It is a part of his artistic make-up that he should respond by an emotional reaction when in the presence of beauty of any kind. And the emotion is as readily shown on the canvas in one form as in another. Again, it is part of the artist's make-up that he should be able to show it. The extent of it, the truth and rightness and poetry of it, the conviction and moving power of it, will in almost every case be the measure of the artist's greatness or his littleness. It is perhaps the most subtle of the three tests which I have established, and, as I have said, it is impossible to separate it wholly from the mental test; but it is in its way finally determining and crucial. Without it you can have the clever painter who sees like the camera and paints like the botanist, but you will miss in his product what you perhaps call soul or feeling, and I call emotion.

Rembrandt was profoundly emotional—the most profound, perhaps, of all the Northern painters. I do not mean just now emotion in the sense of pathos or sadness or ecstasy or delight, but, rather, that which he so often expressed in the ordinary portrait—intense human sympathy and feeling. There he stands quite alone. None of his pupils ever reached up to him. He was universal, world-wide in his sympathy, where they were merely local or perhaps wholly unresponsive. Their pictures and his show, each for itself, the depth or the superficiality of the emotional element. To distinguish it in their canvases may require more patience than is necessary in the mental or the technical test, but it is there for those who can see and is a large factor in rightly judging art.

The third test—that of technique—is the most obvious of all, and, for that reason, perhaps, may be thought the most convincing. It is founded upon the painter's personality in actual brush expression, and stands out more prominently than the mental or the emotional qualities. As every man's mind and eye work in a way peculiar to himself, so his hand, answering the command of his mind, moves in a manner distinctly his own. What is known as the personal equation dictates this. The brush is as autographic as the pen. Each painter has his individual way of painting, and that, when it shows upon the canvas, is a very telltale utterance. He could paint in half a dozen ways, as a man might write letters in half a dozen styles of penmanship, but in actual practice neither of them thinks it worth while. The man who resorts to half a dozen styles is usually the imitator or the forger. The great painters—Titian, Velasquez, Rubens, or Frans Hals—have only one style, though within that style may be several manners or variations or changes that take place with the years.

That is to say, that a way of doing things with the brush soon becomes a formula in the painter's mind. A method of painting, as a method of writing, is the result. This method is repeated, reproduced, reiterated in each new picture, with variations and exceptions, to be sure, but, nevertheless, with continuity and consistency. At different periods in the painter's life there are advances or developments. An early manner that is somewhat small and cramped, perhaps, gives way to a broader manner that is free and flowing; and, at the end, a last-stage manner may appear that is indicative perhaps of physical or mental decline. But still there is continuity under the changes.

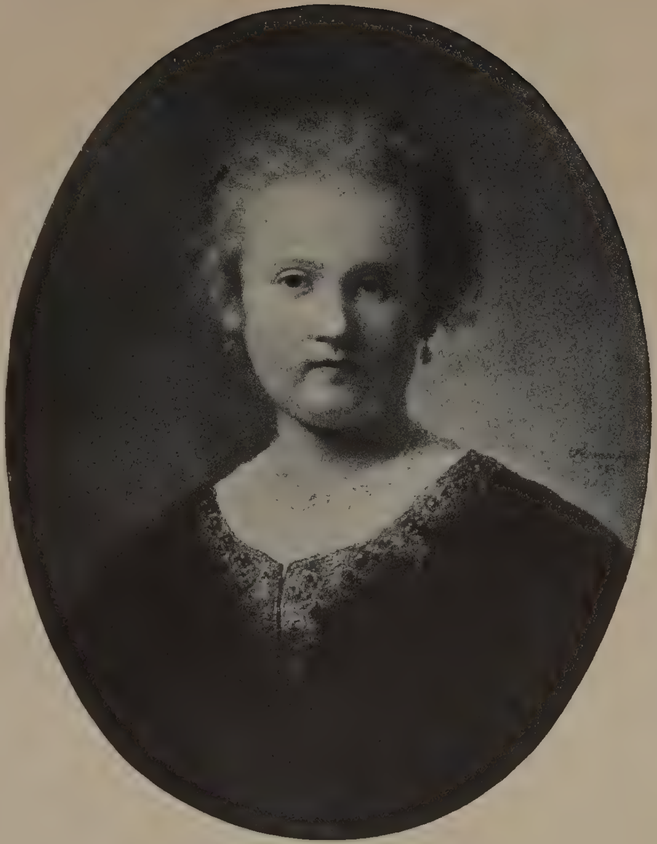
Each painter has his peculiar formula and method, be it pronounced and positive or subtle and hidden. Even the pupils and followers and lesser men of the paint-brush are not without it. However little they may have to say, they say it in their own way, because they cannot very well say it in any other way, unless they are deliberately imitating, copying, or forging. And they can all be traced by the trail of their brush—Lievens, De Gelder, and Van der Pluym, as readily as Rembrandt.

That is, provided the trail is still intact. This is an important proviso, because many of the old pictures, whether by master or pupil, have been so scandalously cleaned that the trail of the original brush is dim or perhaps not apparent. The larger and the better the canvas the worse off it usually is as regards its surface. A director of the Ryks Museum said to me some years ago that if I could see Rembrandt's Night Watch in the cleaning-room without its glazings I would be astonished. I answered that I had seen it in that condition and that it looked somewhat like a beefsteak. Many of his other pictures have been flayed by cleaning, ironed flat, or rubbed smooth, so that his handling is now not to be completely judged from them. When the surface of a work has been thus flayed by careless cleaning, it is usually handed over to a second-rate painter in the cleaning-room, who "restores" the surface by painting a new one of his own. This is a disturbing element that must be reckoned with. You may be trailing the restorer's brush rather than Rembrandt's.

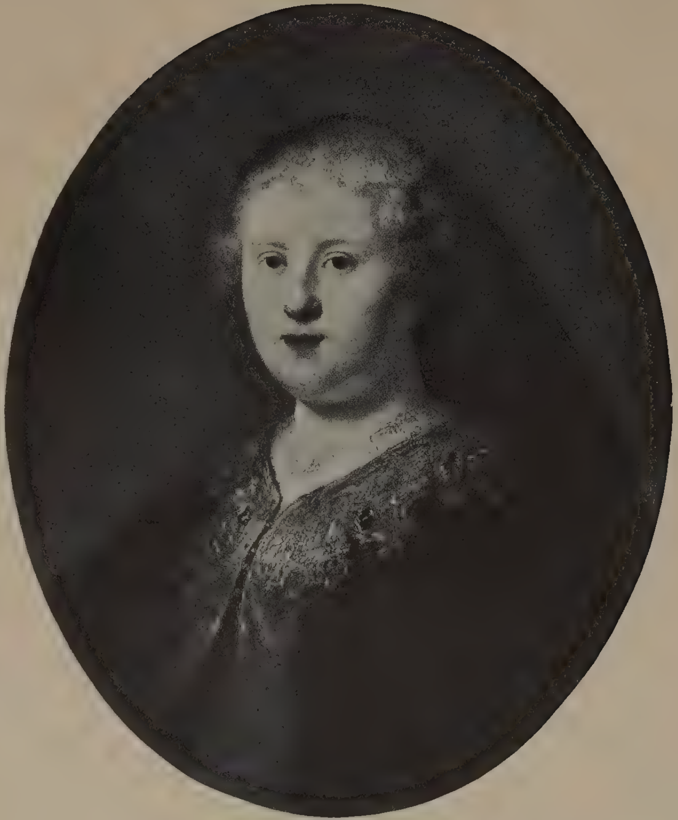
Aside from the trail of the brush, there are other technical peculiarities of the individual that may be picked up and used as clues in determining the authorship of a picture. I mean such things as a predilection on the part of the painter for a certain type of face, or color-scheme, or form of composition, or massing of light and dark; or a certain way of dragging loaded high lights or rendering textures. There are, too, peculiarities of drawing as shown in the eye, mouth, nose, ear, and hand—particularly the hand, because it is usually summarized, generalized, and repeated by formula. These peculiarities, if indulged in freely by the painter, result in what is known as a "manner"—a set way of saying things with the brush. It is readily seen, in high or low degree, in the work of almost every painter, and is sometimes, but erroneously, referred to as the painter's "style." Half of Van Dyck's "style," as the word is used, refers merely to his manner of posing a figure or turning a head, or doing a hand. These mannerisms, while they by no means add to the picture, are, nevertheless, very positive clews to the identity of the painter and are eagerly seized upon by experts and connoisseurs. They are often the first clews that come to one.

The predilection or liking for certain subjects, forms, colors, arrangements very often leads to repetitions of the same theme, or motive, varied, to be sure, so that it is not exactly a replica, but nevertheless a striking over again of the same note. Pupils of Rembrandt—Eeckhout, Horst, Bol, Koninck, Maes—were much given to repetitions in types, forms of composition, schemes of light and dark. The composition of the Danaë (K.K., p. 176), at the Hermitage (it is by Horst, not Rembrandt) was merely varied in the figures to produce the Isaac Blessing Esau at Belton House (K.K., p. 172), and slightly varied again to produce the David's Charge to Solomon of the National Gallery, Dublin (reproduced in *The Burlington Magazine*, vol. 20, p. 258). The repetition of spinners, readers, and apple-peelers by Maes or angels by Bol or Holy Families by Van der Pluym are other illustrations to the point. All artists—painters, writers, musicians—are prone to repeat a success. It is not a virtue in any of them. On the contrary, it results quickly in paucity of imagination and hardness of method. But my point at the present moment is that these repetitions are important clews leading to the identity of the painter when the authenticity of his pictures is in question.

The three tests—the mental, emotional, and technical—should be used together, inasmuch as they are so closely woven together and interdependent. Where one fails another may come to the rescue; where all three work in unison a reliable inference as to authorship may be drawn. The analogy of one picture to another leads naturally to the association of pictures in groups, and in that way, as I have already suggested, the personality and identity of the painter in his pictures can be established. From two signed pictures by Van der Pluym I have been able to put together more than twenty other pictures which I have listed under his name. They establish his artistic personality—not a great one, by any means, but



1. REMBRANDT: REMBRANDT'S SISTER
Liechtenstein Gallery, Vienna



2. LIEVENS (GIVEN TO REMBRANDT): REMBRANDT'S SISTER
Brera, Milan

PLATE I

one that is distinct and marked, even in its limitations. The casual student who goes no further than an examination of the photographs of the Van der Pluyms will, I think, perceive that much.

Of course, the only right way to gather up these various clews of Rembrandt, or his pupils, is to study the pictures themselves at close range. A grouping together of photographic reproductions often proves helpful and suggestive, but it should not be the final reliance. It may be worth while to indicate the help (and also the limitations) of the photograph by instituting a comparison between two portraits reproduced in the Rembrandt volume of the *Klassiker der Kunst* Series. The portraits are placed by the editor side by side on page 56.[1] They are practically of the same size and shape and similar in pose, costume, and light. Rembrandt's sister is said to be the sitter. There is not a scrap of evidence in existence that tells us anything about the appearance of his sister, but there is little doubt that the sitter is the same in both pictures. Rembrandt is, of course, said to have painted them both. Let us look at them closely—with an enlarging glass, if necessary—and not be stampeded at the start by a superficial likeness.

Perhaps, on the contrary, the absence of likeness (when you know the sitter to be one and the same person) may cause you surprise. How does it happen that they look so differently in the same year (1632)? Did not Rembrandt have the facility of catching and holding a likeness of his own sister better than that? Was his eye off-focus, or his mind playing him pranks, or did he have a vacillating mind and an untrue eye? Look closely at them, passing quickly from one to the other, and do you not see that they never could have been done by the same person?

The Liechtenstein portrait at the left is profound. The face is an epitome of all that is typical, sensitive, noble, refined in Dutch girlhood. It is a wonder and a marvel and becomes more wonderful and more marvellous the longer you look at it. Keep on looking at it for five or ten minutes and let it unfold to you its own depth, subtlety, and penetration. No one but a great master could do such a work as that. Now turn to the Brera portrait at the right and do you not instantly feel a great loosening of the mental grasp, a falling down in the mental conception? The personality of the sitter now appears shallow. She is merely an empty-headed girl posing for her portrait. She epitomizes nothing, stands for nothing, reveals nothing but a superficial exterior, such as any Dutch girl from the burgher quarter might show. The emptiness of the conception, the lack of thought or of reflection in the painter, even the lack of comprehensive vision is too apparent for further argument. That alone might be sufficient to convince one that the two portraits were not painted by the same man. But let us go on to the second test.

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[1] For convenience of reference a photographic reproduction is inserted in this volume, but it is not so satisfactory as the *Klassiker der Kunst* photographs.

Look at the Liechtenstein portrait for the emotion in it—the feeling of the painter. Do you not feel the intense sympathy that accompanied the painter's complete understanding of the model before him? Has he not fathomed the depths of that gentle personality and then bodied forth his findings with tenderness and truth? Can you not see that the serious sadness of the face was not alone with the model but also with the painter? Regularity of form and feature is not here in any classic sense; the model is not beautiful after any Greek formula; but here is the eternal womanly, the profoundly human. The painter saw and felt that way, was moved emotionally that way, and the portrait as he painted it is the result.

Turn again to the Brera portrait and see, if you can, any of these qualities or emotions I have attempted to describe. The painter of it had no feeling or emotion about it. He asked the model to pose, and he painted her as rapidly, as thoughtlessly, and as unfeelingly as if she had been a brass pot or a table-cloth. As a result you have not a human being, with a heart and a soul, but merely a studio model posing for so much an hour. The whole portrait is such a palpably superficial affair that perhaps you are willing to concede that the painter of it could not possibly do the Liechtenstein portrait, that they must be by different hands. But not yet. Remember that both the pictures are signed with Rembrandt's name and duly dated in the same year, 1632. We shall have to bring up other evidence. Let us try the third, the technical test. Brush-work, color, textures—and they are most important items—are absent in the photograph. We shall have to do without them and rely on drawing. That will tell us something, if not everything that we could wish for.

Look at the Liechtenstein portrait, beginning with the doing of the hair, and contrast it immediately with the hair in the Brera portrait. Do you notice the difference in the lightness, delicacy, and texture, in the way it fits the head and reveals the skull? Look at the rounded, beautifully modelled forehead of the Liechtenstein head, as contrasted with the flat cardboard forehead of the Brera head. Compare the eyes, that are so expressively the windows of the soul in the Liechtenstein picture—how beautifully they are drawn!—compare them with the shoe-button eyes in the Brera picture. Neither of the portraits has a regular nose, but how beautifully the one is done and belongs to the face and is a part of it, where the other is simply something pasted on as an afterthought. Then come down to the mouths—the one with exquisite lines, perfect drawing, and a world of expression, the other merely a slash of paint with a slurred lower lip, and the whole devoid of expression or even meaning. Carry on into the contours of the faces, and notice how perfect and how beautiful the oval in the one and how hard and masklike in the other. Notice how different the joining of the heads to the necks and the necks to the bodies. Notice again the difference in the painting of the white at the throat, and also of the embroidery of the cloaks.

Go back now and look at the beautiful distribution of light and shade in the Liechtenstein portrait, and how perfect it is as light and shade! Compare it with that of the light and shade in the Brera portrait, which is too high on the face and not low enough on the neck, giving the appearance of an artificial light thrown straight on the face itself. Once more, and finally, look at the atmospheric setting in the one and its absence in the other; look at the right placing of the figure in the oval of the one and the wrong placing of it in the other.

Perhaps you are persuaded now to think that the same hand did not do the two portraits? You would be justified in arriving at that negative conclusion without going so far as to say positively who did the portraits. My own conclusion is that Rembrandt did the Liechtenstein portrait, and that his friend and follower, Jan Lievens (or Flinck), did the Brera portrait; but perhaps it is proper to add that I arrived at that conclusion not by studying the photographs, but by studying the original pictures many times and over a period of many years.

I arrived at my final decision by a diligent comparison of the Liechtenstein portrait with every other work by Rembrandt, and finding that it agreed in every way and took its place in his total output without jar or disturbance. And, negatively, I arrived at the same decision by finding that it would not agree with the work of any other painter in the school or in the Netherlands. The decision that Lievens (or Flinck) did the Brera portrait was reached in a like manner.

CHAPTER V

REMBRANDT THE MASTER

1606–1669

THE facts of Rembrandt's life need not be recited here. The present inquiry concerns itself with the painter and his pictures rather than with the man and his career.[1] Besides an idea of Rembrandt, gathered from hither and yon and woven into an embroidered biography, such as Michel has put forth, is precisely what is not wanted in this study. I wish to establish a conception of the painter solely from his pictures, letting them tell what tale they may. The tale should agree fairly well with the literary tradition of Rembrandt's life, but whether it does or does not is immaterial. Rembrandt, who has had volumes written about him, may be treated in the same way as his pupil, Van der Pluym, who has had little or nothing written about him. If reliance is placed wholly on the internal evidence of the pictures themselves there should be no injustice to either master or pupil.

The forty or more pictures on my list that can be certainly assigned to Rembrandt agree in declaring him to be a type of genius such as I have indicated in the preceding pages—particularly in the pages given to the comparison of the Liechtenstein-Brera portraits. Mentally he seems to have possessed singular poise, amazing *aplomb*. From start to finish nothing in stubborn circumstance or unhappy experience was able to change or even vary that mental poise. He was always serene, lofty, undisturbed by local happenings, as though he foresaw the future and could afford to rest quietly and smile. He had the Goethe-Leonardo mind and saw the world from mountain tops. In that far outlook there was no hint of restlessness, excitement, or hurry; no need for hysteria, pathos, or anguish, no room for flippancy, buffoonery, or grotesqueness. The outlook was comprehensive but serene and of a most astonishing simplicity.

One looks at the heads in the Lesson in Anatomy or the Five Syndics, or at such single heads as the Coppenol at Cassel, or the Six at Amsterdam, and wonders how it was possible for Rembrandt to see so simply and yet so comprehensively. The more one looks the more one wonders. It is amazing that any mentality could so summarize and synthesize humanity. The eye sees and the mind comprehends everything, and then recreates it, in an axiomatic form the truth of which is self-evident. The result is an epitome of the whole race—something that appeals to all humanity and is universal in its scope. It is this large grasp, this completeness of understanding, given back to us in the simplest of formulas, that constitutes Rembrandt's initial greatness. It is what is usually called his "breadth of view," and is apparent in everything he undertook. It cannot be mistaken for the view-point of his pupils. It is just as different from theirs as day is from night. The clarity of the one is as apparent as the indefiniteness of the other.

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[1] Those who wish the facts should read Vosmaer, *Rembrandt, Sa Vie et ses Œuvres;* Neumann, *Rembrandt;* Baldwin Brown, *Rembrandt, A Study of his Life and Works;* Bode, *Complete Work of Rembrandt;* Michel, *Rembrandt, Sa Vie, son Œuvre et son Temps;* and (for its art criticism), Fromentin, *Les Maîtres d'Autrefois.*

His sympathy is quite as broad, quite as far-reaching. He is no mere mental machine that sees like a camera and records like a printing-press. Everything is transformed, transfused, transmuted into something new and strange by passing through the alembic of his emotional personality. The model that Lievens (in his Brera portrait) could make nothing of but a mere model, in the hands of Rembrandt (in his Liechtenstein portrait) became a symbol of the sincerity and earnestness of all womankind. And what a rare vision of beauty he thus unfolds! How closely the beautiful is associated with the capacity to feel! And how far removed it may be from mere regularity of form or feature! Not one of Rembrandt's types has more than a passing comeliness of form, and many of them were probably called ugly in the life, but how the painter's sympathy brought beauty into their faces! This is what is known in æsthetics as "the beauty of the ugly"—something that was long deemed a paradox, but does not Rembrandt give it proof?

In addition to the comprehensive eye, the revealing mind, and the emotional spirit Rembrandt had as certain a hand as ever handled a brush. And apparently he painted, as he saw, with the greatest simplicity. The elaborate attempts to explain and reconcile his technical methods—to show why and how he was smooth of brush in one picture and rough in another; why he brushed lightly here or coarsely there, or kneaded and dragged elsewhere—are all founded upon the supposition that he painted the thousand pictures making up the *œuvre*. Not all the wisdom of the ages could reconcile the view-points or the brush-handlings of those pictures. They were done by fifty men; and Rembrandt—well, he did not do more than fifty out of the thousand. Those pictures that are his beyond dispute do not contradict each other, and, as I have said, are very simply done—so simply that, once more, one is amazed at the results.

At first Rembrandt was a little precise in drawing, a little cool in color, and rather broad (for him) in distribution of light. That was his "gray period." The surfaces at that time were smoothly handled, dragged rather thinly, rubbed with the thumb just a little to produce strong modelling on the forehead, or the nose, or the jaw. Later on, that is, from about 1635 to 1645, he developed a warmer scheme of colors and a looser drawing and handling. He brushed freely but flatly and with great certainty in drawing and texture. That was his "golden period." His flat handling continued and was emphasized as he grew older and advanced in art. No doubt he often used a palette knife or his thumb, but he continued to get effects, not by kneading and pitting the surface, but by the flat layer of pigment dragged or plated into place. An excellent illustration of it is the Jan Six portrait at Amsterdam, than which a more beautiful piece of painting was never done in any school. This was about 1654. In 1658 he continued with this flat brushing in the large portrait of himself in the Frick Collection. The Five Syndics of 1661 and his own portrait (in the Carstanjen Collection) of 1668 show it again, but all three of these pictures also indicate that Rembrandt was not wholly satisfied with the flat stroke, and evidently believed that more forceful results could be obtained by kneading, pitting, modelling the surface.

This method marks his latest canvases, such as the Jewish Bride and the Family Group at Brunswick, and produced what has been called his faltering old-age style. But nothing could be more erroneous than that idea. Toward the end, like Titian and Velasquez, he saw things in larger masses, in wider relations, and merely enlarged his handling to match his seeing. His latest pictures are the final development of the largest seeing and the most effective rendering ever known in the Dutch School. The Jewish Bride and the Brunswick Family Group form the Rembrandt climax, not only mentally and emotionally but technically. It is difficult to say exactly how they were produced, for they are loaded, dragged, kneaded, thumbed in a dozen different ways to produce different effects in the subjects portrayed. One gasps over the results. They are marvellous. And they are perfect. They anticipate all the paint-manipulation of the last 250 years. Rembrandt is a greater technical wonder in the Brunswick Family Group than in the Saskia or Coppenol at Cassel.

His greatest limitation was undoubtedly his handling of light. He has been called its master, and so he was when he used it as a means of modelling a head, but when he used it as an illumination for a large picture it soon became apparent that he was the slave of his method. The strength of that method lay in the sharp juxtaposition of blacks and whites. The lights were enforced by strong contrast with the shadows. That, in the case of a portrait head where a high light on the forehead was brought out by dark reliefs at the sides of the head, was very effective; but when the attempt was made to apply this method to a large canvas like the Night Watch it proved insufficient. Each head in the group had to be separately lighted, with the consequent result of spottiness on the canvas. And there was no central illumination over all. No wonder the Night Watch was counted a failure. It looked like a night scene illuminated by spotlights, but in reality it was intended for the sortie of a shooting company in full sunlight.

The Night Watch, more than any other picture, seems to confirm the tale told by his pictures, that Rembrandt was a portrait painter and little more. He could not do the historical picture in a satisfactory way, and probably after some trials gave it up. I have gone over the figure pictures assigned to him, again and yet again, in the hope that I should find in some one of them the trace of his mind and hand, but I have been almost completely disappointed. The dramatic, the pathetic, the spectacular, the grotesque things set down to him are the pictures of pupils in which he had no more than a guiding voice—perhaps not even that. There is doubt about even the few compositions that can be set down to him. Perhaps there was no need, no demand, for him to do the historical canvas. Portraiture was the theme of the hour. And portrait painting alone was sufficient to place him at the head of the Dutch School and keep him there. For, contrary to accepted opinion, I venture to think that a great portrait painter is the rarest and in many respects the most exalted of artists. The whole vision of the world and the problem of the race can be as well shown in the portrait, nay, better, than elsewhere. The distinction to this day of Titian, Velasquez, and Rembrandt is that they were the great masters in this field. The nobles of Titian, the kings of Velasquez, the burghers of Rembrandt—there is nothing like them elsewhere in art.

Rembrandt's pupils never reached up to him technically any more than they did mentally or emotionally. It is almost impossible to confuse him with them because he is always distinctly himself, decisively personal, and almost always right. Even in the pictures where he fails—the Night Watch, for example—his failures have a blaze of glory about them that was never vouchsafed to the pupils, talented as many of them were and producing excellent pictures, as many of them did. They had not his genius nor his restraint. Their lack of restraint is very apparent in their pictures.

By that I mean that the method of light-and-dark and the method of brushing taught by him were exaggerated by the pupils—pushed into extravagance. The sharp contrast of dark with light was primarily intended for the relief of certain forms or surfaces, but when driven too hard it resulted in violence, falsity of value, abruptness in transition. Maes, in his Old Woman Cutting Her Nails, in the Metropolitan Museum, is a good illustration. The high light on her nose is so surrounded by black shadows that it looks like a piece of gray putty pasted on the face. Again and again we meet with these violent juxtapositions of black and white in the works of the pupils. But not with Rembrandt. The nearest approach to it is in the Night Watch, which was not wholly by his own hand, and is now so restored and changed by repaintings that it cannot fairly be used as an illustration. The Lesson in Anatomy, the Five Syndics, the Jan Six —all of his absolutely certain work—has none of this violence. The transitions are most delicate, most subtle, most amazing because of their restraint.

The scores of study heads—done with a slashing brush and uncertain drawing—put down to Rembrandt in the *Klassiker der Kunst* volumes are quite beside the mark. They are the sketch work, or better, of many pupils—work that has been preserved and handed down to us because it has a certain *bravura*, a dash that belongs to the hasty sketch. Some of them have strength and vitality about them, some are attractive memoranda, and some of them again are mere bluster with the brush—full of sound and fury, signifying nothing. They are almost all of them done with a heavily loaded brush, with dragged high lights, and ribbed or pitted surfaces. In shadows they are violent and in color usually muddy. These are the very features that are supposed to be peculiarly Rembrandtesque, but nothing could be further from the truth. Rembrandt did not have to resort to the spectacular or the bizarre. He was serene—serene with his brush as well as in his conception. Genius does not bluster.

Rembrandt, for all his influence and following in art, stands alone like every other genius. He is unique. The more we study his pictures the greater he becomes. To confuse him with his pupils is to becloud him and miss him. The more reason that for not having pictures put down to him that he never painted. But the wide difference between master and pupils, the impossibility of confusing them if they are rightly estimated, will become apparent as the pictures one by one are taken up and given to their respective painters.

CHAPTER VI

PICTURES BY THE MASTER

THE list of Rembrandt pictures which follows does not pretend to completeness. Some of the works attributed to Rembrandt are in private hands, where I have not been able to see them, and probably some of those I have seen and for the moment have put down as shop or school work, should be returned to the master. But completeness in the sense of listing every scrap and vestige of both master and pupils is not so important as adequate representation. To gain a right conception of Rembrandt, Bol, Eeckhout, or Horst it is not necessary to run down and catalogue every indifferent head or half-finished picture of their doing. For Rembrandt the fifty pictures that follow will give a comprehension of the man almost as well as a hundred.

And the fifty are all that I can now definitely place to his name. I may say that it has been almost as difficult to reconstruct Rembrandt as any one of his pupils. Even with the few pictures assigned him there go some doubts. For example, the handling of the extraordinarily fine picture in the Frick Collection or the impressive Supper at Emmaus in the Louvre is somewhat different from the other pictures assigned to him. One can only surmise that at different periods, and with different subjects, he tried to vary or adjust his handling to the theme in hand. But still there remain doubts. It is useless to ignore them. They might better be frankly stated. For that reason both with Rembrandt and his pupils I have listed certain pictures tentatively—that is, with definite doubts that may or may not be cleared away hereafter.

PICTURES BY REMBRANDT

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM

THE NIGHT WATCH

Signed 1642, *K.K.*265[1], *B.*253[2], *Hanf.*[3] *

More properly a sortie of the Frans Banning Cocq Shooting Company. Usually said to be Rembrandt's masterpiece. Injured and repainted, but still a great picture. The handling of Rembrandt cannot now be adequately judged from it.

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[1] *K.K.* refers to the *Klassiker der Kunst,* Rembrandt volume, and the number to the paging. The supplementary volume is referred to as *K.K.Supp.*

[2] *B.* refers to Bode's monumental folios and the number of the plate.

[3] The abbreviation *Hanf.* refers to the Hanfstaengel reproductions of pictures in European Galleries, in volume form, under the general title: *Die Meister werke,* etc

* Pictures marked with an asterisk are described and criticised in my *New Guides to Old Masters* in the volume corresponding to the city where the pictures are placed.

Syndics of the Cloth Hall

Signed 1662, *K.K.*492–494, *B.*486, *Hanf.**

One of Rembrandt's most successful group pictures. A late work with no indication of faltering or ineffective handling.

Anatomical Lecture of Dr. Deyman

Signed 1656, *K.K.*437, *B.*450.*

Ruined by fire and now merely a fragment.

The Jewish Bride

*Signed, date uncertain, K.K.*487, *B.*538, *Hanf.**

Exactly in the manner of the Brunswick Family Group and agreeing with it in color, though the latter is the warmer in rose-reds. A supreme effort and vastly more wonderful technically than the Night Watch.

AMSTERDAM:
SIX
COLLECTION

Mother of Jan Six

Signed 1641, *K.K.*257, *B.*280.

Portrait of Jan Six

*Not signed, K.K.*429, *B.*371.

A perfect piece of work all through, and an excellent illustration of laying paint with the flat of the brush or the palette knife.

BERLIN:
KAISER-
FRIEDRICH
MUSEUM

Anslo, the Mennonite Preacher

Signed 1641, *K.K.*259, *B.*282, *Hanf.**

An uninspired work, with a shade of doubt about its being a Rembrandt. Backer did this kind of portrait-picture, notably in the Uitenbogaert portrait at Amsterdam, and there is a suggestion of it in the Backer portrait of François de Vroude in this Berlin Gallery. Still, perhaps it is a Rembrandt done with no great verve or spirit. One misses in it Rembrandt's matchless modelling. Assignment tentative.

Hendrickje Stoffels

*Not signed, K.K.*409, *B.*437, *Hanf.**

Handled like the Frick Portrait of Rembrandt and the Jan Six at Amsterdam. A handsome portrait, but not entirely convincing as to its authenticity. Assignment tentative.

Joseph and Potiphar's Wife

Signed 1655, *K.K.*377, *B.*402, *Hanf.**

Heavily loaded, thumbed and dragged in the stuffs and high lights, a little hot in color. Much dabbing and dotting rather than sweeping strokes of the brush. The rose-red of the dress of Potiphar's wife is exactly that of the central child in the Brunswick Family Group. Also the handling and drawing are the same.

BERLIN: CARSTANJEN COLLECTION

REMBRANDT WITH THE MAHL STICK

*Not signed, K.K.*479, *B.*506.

Heavily loaded with pigment and dragged with a downward stroke on the scarf. The scarf is gold color, the cap white, the vest at the throat dull red, the face red. A powerful work and perhaps Rembrandt's own likeness and his own leer at the world, his art, and his failures. In his late manner, and agreeing with the Homer at The Hague.

BRUNSWICK: MUSEUM

PORTRAIT OF MAN

Signed 1632, *K.K.*83, *B.*86.

PORTRAIT OF WOMAN

Signed 1633, *K.K.*83, *B.*87.

These two portraits are companion pieces, early Rembrandts, and probably done under the influence of Willem van der Vliet. The woman's portrait has some affinity with a similar portrait at Berlin signed by Bol. Neither portrait shows Rembrandt to great advantage.

CHRIST AND MAGDALENE

Signed 1651, *K.K.*305, *B.*333.

This is probably the same picture that Rembrandt's friend, the poet Decker, said he saw grow beneath Rembrandt's active hand. There is a suggestion of Titian's Noli me Tangere in the arrangement of the figures. The same model appears as the Christ in the Supper at Emmaus, in the Louvre.

FAMILY GROUP

*Signed K.K.*488, *B.*539.

The central child is in rose-red, the mother is in red, at left are dull yellows. The bulk of the figures and the body of color are given with great force. It is a masterful piece of paint manipulation, and the latest, the very best, expression of Rembrandt's technical method. It is his final statement with the brush, and in that respect his masterpiece.

CASSEL: GALLERY

PORTRAIT OF COPPENOL

Signed about 1632, *K.K.*72, *B.*74, *Hanf.**

A profound portrait of a rather thick-witted man, exactly and rightly done in every way. In Rembrandt's gray period.

PORTRAIT OF SASKIA

About 1633, *not signed, K.K.*127, *B.*150, *Hanf.**

The painter's most brilliant portrait. It is radiant with color. Smoothly and easily handled and precisely drawn.

PORTRAIT OF YOUNG WOMAN

About 1636, *not signed, K.K.*204, *B.*182, *Hanf.**

None of these Cassel Rembrandts show loose drawing or handling. They are early, measured, orderly, and serene works. They have not the breadth or bulk of later pictures, such as the Five Syndics or the Jewish Bride, but there is no fault to be found with them. They are quite perfect after their kind.

DRESDEN:
GALLERY

Portrait of Burggraeff

Signed 1633, *K.K.*88, *B.*96, *Hanf.**

The flesh is a little hot, the ground gray. The left eye larger than the right. The collar is cut through the white paint with a sharp instrument to make the lace pattern. Somewhat overcleaned. The supposed companion-piece at Frankfort probably not by the same hand. It is inferior to this Dresden portrait.

Saskia with Red Flower

Signed 1641, *K.K.*246, *B.*264, *Hanf.**

Somewhat injured, but still excellent. The hands have been hurt, the shadow about the head is blistered and cracked, the fillet has been retouched, the hair repainted, and the face and mouth tampered with; but Rembrandt is still under it. Color rich red and gold.

DULWICH:
GALLERY

Portrait of Young Man

Signed 1632, *K.K.*79, *B.*77.

THE HAGUE:
MUSEUM

Homer

Signed in part 1663, *K.K.*466, *B.*524.*

With a gold-colored scarf about the shoulders. Much dragged, thumbed, and kneaded, but with great effect in the mass. In Rembrandt's latest manner, agreeing with the portrait in the Carstanjen Collection at Berlin in breadth of view and handling. Probably part of a larger work and cut away from the original picture.

Lesson in Anatomy

Signed 1632, *K.K.*69–71, *B.*55, *Hanf.**

"Rembrandt in his early manner, in a picture about which there is not a shadow of doubt. It was done by his own hand and should be accepted as a standard by which his early work should be judged. Notice that, while each head has an illumination of its own, there are no small spots and flickers anywhere. The high lights, as also the shadows, are all large in area. Notice the flatness of the handling, the absence of lumpiness or modelled spots, the breadth of coloring, the absolute truth and simplicity of the drawing. . . ."
—*New Guides to Old Masters, The Hague, p.* 89.

Injured by cleaning, ironing, and some retouching, but still a wonderful work.

HAMBURG:
KUNSTHALLE

Portrait of Huygens

Signed 1632, *K.K.*79, *B.*76.

A small, slight work for Rembrandt, and now hurt by too much rubbing in the hair, but it has the touch of Rembrandt in the drawing, especially in the forehead.

LONDON:
NATIONAL
GALLERY

Portrait of a Man

Signed 1635, *K.K.*203, *B.*116, *Hanf.**

The surface is smooth, though probably thumbed. The drawing and modelling quite perfect. The life of it is superb.

Portrait of Old Woman

Signed 1634, *K.K.*194, *B.*106, *Hanf.**

A picture of much force and emotional significance, but neither mentally nor technically quite in the Rembrandt vein. The shadow is a little black, and the surface of the face rippled with paint to make wrinkles. It suggests the manner of Backer. The assignment to Rembrandt is tentative.

A Jewish Rabbi
Signed 1657, *K.K*440, *B*.469, *Hanf*.*

Golden in tone, with fine luminosity in the shadows. Easily and surely brushed. Quite a perfect work.

Rembrandt as an Old Man
Not signed, *K.K*.402, *B*.433.*

It is hot in the flesh and mealy in the surface, but it is too powerful, too certain, for any hand but Rembrandt's.

LONDON: WALLACE COLLECTION

Portrait of Jean Pellicorne
Signed about 1632, *K.K*.80, *B*.79.*

Portrait of Wife of Pellicorne
Signed 163?, *K.K*.81, *B*.80.*

Early works, and, like the Van Beresteyn portraits, possibly influenced by Thomas de Keyser.

LONDON: HOLFORD COLLECTION

Portrait of Marten Looten
Signed with monogram, 1632, *K.K*.77, *B*.72.

An early, fine-grained, and not very strong Rembrandt.

NEW YORK: HAVEMEYER COLLECTION

Portrait of Van Beresteyn
Signed 1632, *K.K*.74, *B*.82.

Portrait of Wife of Van Beresteyn
Signed 1632, *K.K*.75, *B*.83.

Early works perhaps influenced by Thomas de Keyser.

Portrait of a Man
Signed 1632, *K.K*.78, *B*.73.

Portrait of Doomer (the Gilder)
Signed 1640, *K.K*.254, *B*. 275.

A famous picture, not wholly in the Rembrandt manner, but forceful and quite worthy of the master. Another version in the Duke of Devonshire's collection there assigned to Bol.

NEW YORK: ELLSWORTH COLLECTION

Portrait of a Man
Signed 1632, *K.K*.82, *B*.81.

An excellent early Rembrandt.

NEW YORK: KLEINBERGER GALLERY

St. John Baptist
Signed 1632, *K.K*.113, *B*.134.

With a golden-brown tone.

NEW YORK: FRICK COLLECTION

Portrait of Rembrandt
Signed 1658, *K.K*.400, *B*.428.

One of the finest and strongest pictures in the Rembrandt *œuvre*.

After its kind Rembrandt never did anything better. In agreement with the Carstanjen Rembrandt, the Jan Six portrait, and the Berlin Hendrickje Stoffels.

PARIS:
LOUVRE

SUPPER AT EMMAUS

Signed 1648, *K.K.*294, *B.*326.*

"Of much emotional feeling and great pathos. It is a poor, mean-looking Amsterdam Jew who figures as the Christ. The face is transfigured by suffering, has sad eyes and blackened lips, and speaks the Christ of the tomb. The phosphorescent halo of death is about the head, and the suggestion of the tomb is given in the architecture at the back. . . . The figures are well set in their aerial envelope. What an envelope it is with the deep, mysterious recess at the back! What luminous shadows are here! And how the table, chair, and dishes are drawn!"—*New Guides to Old Masters, Paris, p.* 104.

I add to that note of ten years ago merely that the picture is now under glass, which enriches its color. Easily done (but not heavily loaded), in a handling somewhat unusual with Rembrandt.

A FLAYED OX

Signed 1655, *K.K.*449, *B.*421.*

A beautiful piece of painting, somewhat in the Rembrandt manner, but an unusual subject for him. It bears no likeness to the other dressed-beef pictures erroneously assigned to him. Even this one is doubtful. Assignment tentative.

PORTRAIT OF YOUNG MAN

Signed 1657, *K.K.*442, *B.*471.

PORTRAIT OF YOUNG MAN

Signed 1658, *K.K.*416, *B.*457.

Both of these Louvre portraits are very close to Rembrandt, if not entirely by his own hand. They are in the style of the Tholinx portrait (mentioned below), are dragged with a half-loaded brush, freely done but not aggressive in flow of pigment, with luminous shadows. A little twist to the mustache, and irregular eyebrows. The color scheme is gray and golden brown.

PARIS:
JACQUEMART-ANDRÉ
MUSEUM

PORTRAIT OF SASKIA

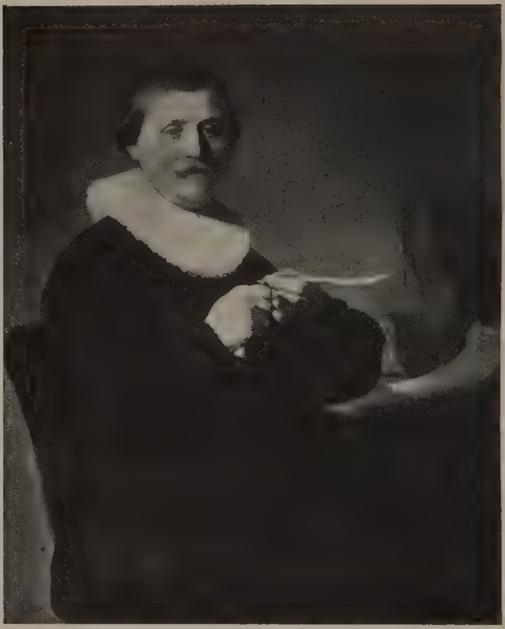
Signed 1632, *K.K.*125, *B.*149.

The face is pallid and has not the healthful look of the Cassel Saskia, though this may be the result of much cleaning of the surface. It is softer in drawing than the Cassel picture, and the hair has lost its texture. It is just possible that Lievens did some work on this portrait. Assignment tentative.

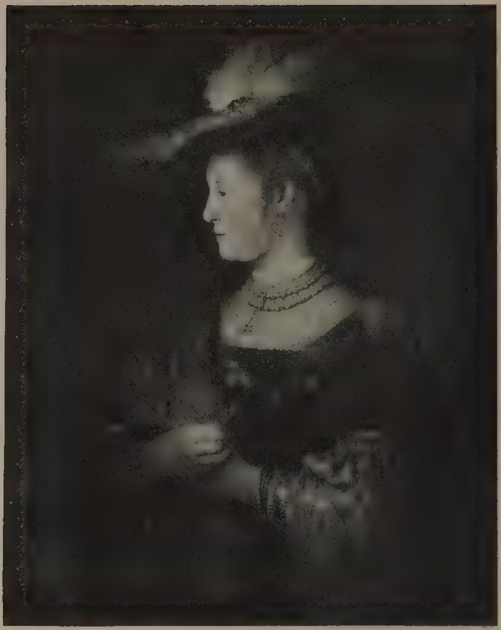
PORTRAIT OF THOLINX

Signed 1656, *K.K.*438, *B.*449.

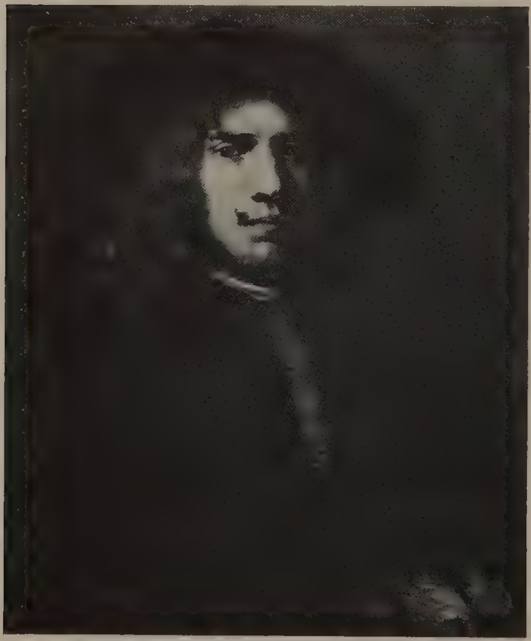
This portrait antedates the so-called Decker (1666) at Petrograd, is firmer in the drawing, more positive in the handling. The surface is loaded and dragged a little—not excessively—the shadow is very luminous, the white of the collar high, the hat black, the mouth ajar, the right eye a little larger than the left. A very fine portrait.



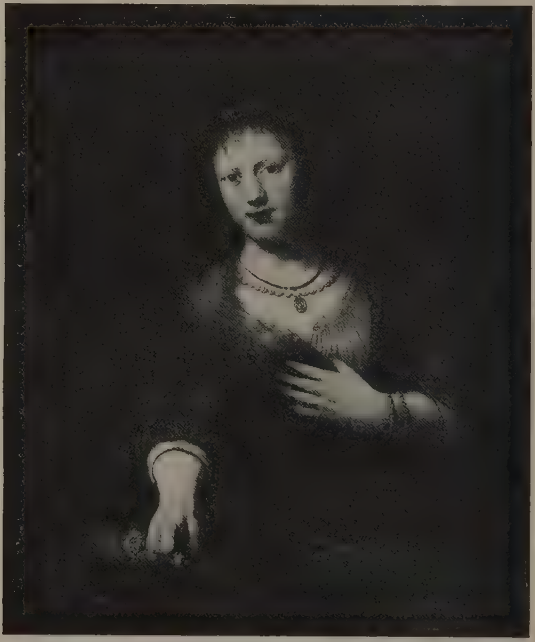
3. REMBRANDT: PORTRAIT OF COPPENOL
Cassel Gallery



4. REMBRANDT: PORTRAIT OF SASKIA
Cassel Gallery



5. REMBRANDT: PORTRAIT OF A YOUNG MAN
Louvre, Paris



6. REMBRANDT: SASKIA WITH THE RED FLOWER
Dresden Gallery

PLATE II

7. REMBRANDT: A JEWISH RABBI
National Gallery, London

8. REMBRANDT: THE FIVE SYNDICS
Ryks Museum, Amsterdam

9. REMBRANDT: THE JEWISH BRIDE
Ryks Museum, Amsterdam

10. REMBRANDT: PORTRAIT OF DECKER
Hermitage, Petrograd

Plate III

PETROGRAD:
HERMITAGE

Joseph and Potiphar's Wife
Signed 1655, *K.K.*376, *B.*401.

This is another version of the Kaiser-Friedrich, Berlin, picture of the same subject. It is not certainly by Rembrandt. Assignment tentative.

Portrait of Man
Signed 1666, *K.K.*508, *B.*498.*

Probably the portrait of the poet, Jeremias Decker. In the late manner of Rembrandt. It would fit in the picture of the Five Syndics at Amsterdam, though handled a little freer.

VIENNA:
IMPERIAL
GALLERY

Portrait of a Man
*Not signed, K.K.*84, *B.*93.*

Portrait of a Woman
*Not signed, K.K.*84, *B.*94.*

Both of these portraits are of Rembrandt origin. To-day they are so badly repainted that one can see Rembrandt but dimly. The portrait of the man is repainted more than that of the woman.

VIENNA:
LIECHTENSTEIN
GALLERY

Rembrandt's Sister
Signed 1632, *K.K.*56, *B.*57.

Described herein, Chapter IV. A beautiful early Rembrandt.

REMBRANDT SHOP PICTURES

The pictures listed here are what might be called "near Rembrandts"—work done in the shop, under the direction of the master and probably in part by his own hand as regards certain features of the surface finish. Some of them are quite worthy of Rembrandt's own work, but are not listed as Rembrandts because they are not wholly in his manner. The designation of "shop picture" is not intended as a slur but as a distinction and a difference.

AMSTERDAM:
RYKS MUSEUM

Narcissus
(*Cat. No.* 2024), *not signed.**

The hand that did the Brunswick Family Group is apparent in this picture, especially in the flowers; but there is also a large suggestion of Eeckhout in the landscape, the peacock, the figure, and the general composition.

BERLIN:
PRIVATE
POSSESSION

Hendrickje Stoffels
*Signed Rembant without an "r," K.K.*410, *B.*436.

BOSTON:
MUSEUM

Portraits of Dr. Tulp and Wife
The man signed Rembrandt 1634, *K.K.*201. *Illustrated in catalogue.*

The woman has soft modelling and drawing and wet-paint ploughing in the hair. The man is very much of the same quality and kind. Lievens (or Flinck) probably had a hand in the woman's portrait, or, at least, there is that suggestion on the surface.

BRUSSELS:
MUSEUM

Portrait of Coopal

Signed 1641, *K.K.*260, *B.*283.

With glove in right hand, left hand on ledge, lace collar ploughed in the pattern, brown stain on the collar for shadow. A perfunctory portrait, signed conspicuously, perhaps because of its weakness. A shop piece in which Rembrandt had little interest and did little work.

CAMBRIDGE:
FITZWILLIAM
MUSEUM

Man with Sword

Signed 1650, *K.K.*319, *B.*348.

The plume in front has about disappeared in bitumen bubblings. Ostrich feather at left in red, also red cloak. Surface not loaded or kneaded. A work that comes very near to Rembrandt.

CASSEL:
GALLERY

Rembrandt in Steel Helmet

Signed 1634, *K.K.*148, *B.*169.*

Very close to Rembrandt, if not entirely by his own hand. It is probably some shop work that he repainted and made almost his own.

FLORENCE:
PITTI GALLERY

Portrait of Rembrandt

*Not signed, K.K.*148, *B.*170.*

THE HAGUE:
MUSEUM

Portrait of Rembrandt

*Signed K.K.*146, *B.*165.*

A portrait that Rembrandt practically made his own by finishing it.

LONDON:
WALLACE
COLLECTION

Portrait of Rembrandt

Signed 1634, *K.K.*146, *B.*166.*

The lines in the beard and the dabs on the nose and nostrils are not effective. Perhaps touched up by Rembrandt.

Portrait of Rembrandt

*Signed K.K.*149, *B.*171.*

Some years ago I attributed this picture to Lievens because of the scratched hair, but perhaps it would better be called a Rembrandt shop piece in which Lievens had a hand. It lies between them.

MUNICH:
OLD
PINACOTHEK

Portrait of Man

(*Cat. No.* 571.)

Portrait of Woman

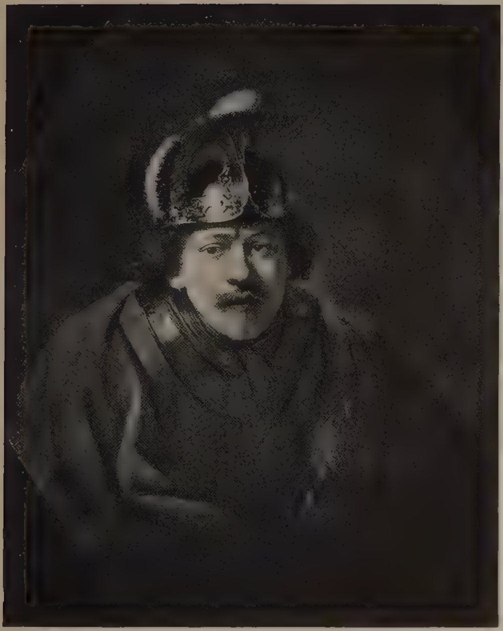
(*Cat. No.* 574.)

These early portraits are catalogued in the gallery as shop pictures. Abbreviated copies of them are in the Metropolitan Museum, New York, catalogued as Rembrandt School work. The copies are reproduced in *K.K.*90 and 91, *B.*90 and 91.

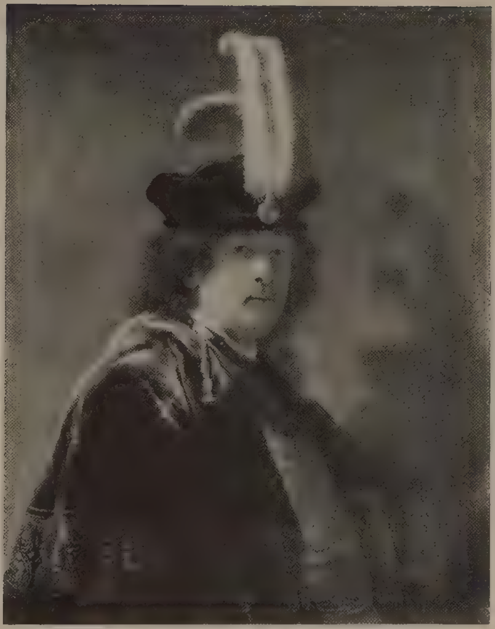
The Passion Series

Six pictures, variously signed from 1636 *to* 1646, *K.K.*163–166, *B.*124–131, *Hanf.**

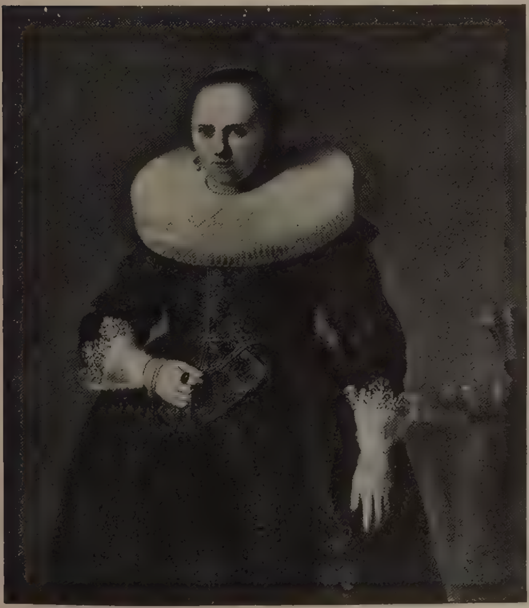
Work done almost wholly by pupils, as, for examples, the Descent and the Ascension are traceable to Eeckhout, the Entombment to Van der Pluym. They will appear in the list of pictures by those painters. There is little about the series that speaks for Rembrandt, and yet it probably originated in his shop and was, in measure, under his supervision.



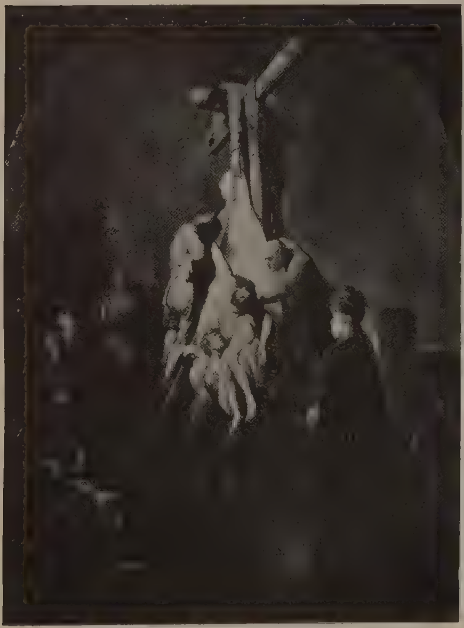
11. REMBRANDT SHOP: PORTRAIT OF REMBRANDT
Cassel Gallery



12. REMBRANDT SHOP: PORTRAIT OF REMBRANDT
Liechtenstein Gallery, Vienna



13. REMBRANDT SHOP: PORTRAIT OF A YOUNG WOMAN
Old Pinacothek, Munich



14. REMBRANDT SHOP: DESCENT FROM CROSS
Old Pinacothek, Munich

Plate IV

Sacrifice of Isaac

Signed 1636, *K.K.*515, *B.*208.*

On the back of this picture is an inscription saying that Rembrandt "retouched it." If it were not for this, the picture would certainly be assigned to Bol. In its present position (1922) in the gallery it hangs between the Bol portraits of Flinck and his Wife, and is in perfect agreement with them as regards drawing, color, and handling. The left hand in the man's portrait and the left hand of Abraham should be compared. Bol's landscape is at the back. The face of the angel probably repainted. Probably done when Bol was working in the Rembrandt shop.

NEW YORK:
METROPOLITAN
MUSEUM

Portrait of Man

*Not signed, K.K.*264, *B.*277.

The brushwork and the drawing (notice the hand) are not Rembrandt's. It is pupil's work, perhaps supervised by Rembrandt.

Portrait of Titus

*Not signed, K.K.*482, *B.*535.

Portrait of Wife of Titus

*Not signed, K.K.*483, *B.*536.

These Metropolitan Museum portraits of Titus and Wife have not the precision or certainty of Rembrandt in either drawing or handling, and perhaps for that reason are given a date about 1667, when Rembrandt was supposed to be uncertain of hand, but when in reality he was at his best technically. There is no reason to suppose them portraits of Titus and his Wife. They are good shop portraits.

NEW YORK:
FLEITMAN
COLLECTION

Portrait of Young Man

*K.K.*67, *B.*559.

Assignment tentative.

PARIS:
LOUVRE

Portrait of Rembrandt

Signed 1633, *K.K.*144, *B.*163.*

Portrait of Rembrandt

Signed 1637, *K.K.*150, *B.*176.*

Portrait of Rembrandt

Signed 1644, *K.K.*143, *B.*164.*

These three portraits in the Louvre are unmistakably of Rembrandt's finishing. It is probable that they are works of pupils to which he gave final touches and repaintings. The similar tone and brush handling in all three, the pose and drawing, the squint of the eyes, the wrinkle between the brows, the tousled red hair, the twist of the neck, the general look in all of them point to supervision by some one who finally whipped them into uniformity.

PARIS:
DURAND-RUEL
GALLERIES

Rembrandt's Sister

*Not signed, K.K.*60, *B.*62.

PARIS:
PEREIRE
COLLECTION

Portrait of Man

Signed 1632, *K.K.*86, *B.*88.

Portrait of Woman

Signed 1633, *K.K.*87, *B.*89.

Probably done in the Rembrandt shop, following the portraits of Willem van der Vliet.

PETROGRAD: HERMITAGE

Portrait of Coppenol

Signed 1631, *K.K.*65, *B.*50, *Hanf.**

Sacrifice of Isaac

Signed 1635, *K.K.*170, *B.*207, *Hanf.**

The angel in this picture is Bol's—the same angel as in the Dresden Bol, Jacob's Dream; the head of Abraham is that of No. 231 at Cassel, and suggests Lievens. It is probably a shop piece upon which several hands worked. Afterward repeated in other versions. See the note *ante* on the Munich Sacrifice of Isaac.

PETWORTH: LECONFIELD COLLECTION

Portrait of Rembrandt

Signed 1632, *K.K.*59, *B.*61.

VIENNA: LIECHTENSTEIN GALLERY

Portrait of Rembrandt

Signed *K.K.*150, *B.*174.

With plumed hat and velvet coat. The high light on the shoulder and elsewhere a little out of value. An excellent portrait that might be given directly to Rembrandt, with but little strain.

CHAPTER VII

PICTURES BY PUPILS

ALMOST all the pupils and followers of Rembrandt known at the present time are named herein, that the reader may gather a general idea of the scope of the school. Some of the names are practically new in art history and have little biographical data and no pictures attached to them. Others are more complete in record, and a few have many pictures listed under them, with more or less accuracy. It will be borne in mind that the works of the pupils are confused with one another, as well as with the works of Rembrandt, and frequently they are given here with a query.

With only a few exceptions the signatures upon pupils' works may be accepted as evidence of genuineness because no commercial motive attaches to them. It would be useless to forge the name of Wulfhagen, or Van der Pluym, or Renesse, because, as already suggested, such names never have had a money value. The names of Dou, Bol, Flinck would be of more value to a picture, but usually not enough to induce forgery. There have been some false signatures of Dou as of Bol, but they are so few as to be almost negligible.

It has not been my object to put down every picture of a pupil that may be reported from hither and yon, but merely to recite the leading works in sufficient number to give a comprehensive idea of the personality of the painter. There will be plenty of time to add to the lists hereafter and nothing will be gained by hurriedly attributing works that may have to be eliminated later on.

BACKER, JACOB ADRIAENZ
1608–1651

Backer was one of the best of the Rembrandt pupils. He was with Rembrandt about 1633 or 1634 and learned the early gray manner of the master. From his remaining pictures we gain the impression that he was chiefly engaged with portraits. These are of excellent quality. Houbraken tells the story of his finishing a woman's portrait in a day and the woman taking it home under her arm, but evidence of haste is not apparent in what portraits of his remain to us. They are smoothly brushed, carefully finished—the women usually given with red cheeks, white ruffs, and black dresses. There is truth, sobriety, and seriousness about these portraits, but they have not the profundity of vision, nor breadth of sympathy, nor skill of rendering of the Rembrandts. Superficially they resemble Rembrandt's manner in his gray-golden period and many of them have been appropriated to the Rembrandt name. Vondel praised his work in verse, the Carmelite Church at Antwerp ordered a Last Judgment from him, and in Amsterdam, where he lived most of his life, he did many portraits, including several regent pieces. He is said to have done much black-and-white work that has now disappeared.

A number of semi-classic nude pictures of sleeping nymphs are put down to him, with several correspondingly smooth brown portraits; but it is doubtful if he did these pictures. They do not blend or run on from the earliest portraits, and seem by an entirely different hand—possibly the hand of some other member of the Backer family. At any rate, we are concerned herein only with the Rembrandtesque work of Backer, the portrait painter. This is definite and easily followed.

PICTURES BY BACKER

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM	**Governors of Nieuwezijds Huiszittenhuis** *Signed about 1650.*
AMSTERDAM: WAISENHAUS	**Regent Piece**
AMSTERDAM: TOWN HALL	**Company of Archers** *Signed* 1642.
AMSTERDAM: MEETING-HOUSE OF REMONSTRANTS	**Portrait of Uitenbogaert** 1638. *Photographic reproduction not easily obtainable.* An important portrait with which should be compared the Swalmius portrait at Antwerp and the Alenson portrait at Paris, both referred to hereafter.
ANTWERP: MUSEUM	**Portrait of Old Woman** *Reproduced in Pol de Mont, Musée Royal des Beaux-Arts d'Anvers.* A characteristic example of his more conventional work.
BERLIN: KAISER-FRIEDRICH MUSEUM	**Portrait of François de Vroude** *Signed* 1643. Signed with initials and an undoubted Backer. It is like the Backer Portrait of an Old Lady in this gallery, especially in the hands and face drawing. The head is pushed down in the ruff. Surely drawn. Skull-cap on head, a table with a pot hat at right. Composition, drawing, and handling follow closely that of the Uitenbogaert in the Remonstrants' Meeting House in Amsterdam.

Portrait of Old Lady*

Hands a little lumpy and soft, face a bit flabby, wrinkles emphasized by ridges or little waves of paint, outline of face wavering, eyes red, cheeks and lips red, flesh color looks a little grimed under the surface. It corresponds in handling, drawing, composition, and general conception to the Havemeyer and Elizabeth Bas portraits, ascribed to Rembrandt and listed hereafter. A fine portrait.

BRUNSWICK:
MUSEUM

Portrait of the Painter

Signed.

It is not characteristic or Rembrandtesque.

Sleeping Nymphs and Shepherd

This and another sleeping nymph picture, with a portrait of a woman, are given to Backer in this gallery, but they are not in the Rembrandt manner and need not concern our present inquiry, even if genuine.

DARMSTADT:
MUSEUM

Portrait of a Woman

An excellent and individual performance. In black fur-trimmed dress, millstone ruff, white cuffs. The outline of face rambling, the drawing, handling, pose, and feeling like that of the Elizabeth Bas at Amsterdam.

DRESDEN:
GALLERY

Man in Furs

Signed.

Portrait of Young Woman

Signed.

Young Man in Red Cloak

*Not signed.**

None of these Dresden Backers are in a Rembrandt vein. There is doubt about their assignment to J. A. Backer. They are like the portrait at the Brunswick Museum.

THE HAGUE:
MUSEUM

Portrait of Man

It has a Bol look about it.

Portrait of a Boy

The signature of Rembrandt at the right in red. Below it, in shadow, the signature of Backer.

A gray and dull-yellow scheme upon a lead-colored ground. Very easily done, with yellow-gray shadows dragged upon face and hands slightly.

LONDON:
WALLACE
COLLECTION

Portrait of Old Woman

*Reproduced in Catalogue.**

The Catalogue says: "The forged signature of Rembrandt, 1632. A signature has possibly been obliterated to the right." An excellent and typical Backer in the style of the Elizabeth Bas at Amsterdam.

MUNICH:
OLD
PINACOTHEK

Portrait of Man

Signed "B."

Portrait of Woman

Signed "Backer."

Both of these Munich portraits are in brownish red tone and feebly done. It is a question if another Backer did not do them. They are only vaguely suggestive of the Rembrandt School and not like J. A. Backer's early portraits. They belong with the Brunswick-Dresden portraits put down to Backer.

PETROGRAD:
HERMITAGE

Two Portraits

They give but a slight hint of Backer and are questionable.

ROTTERDAM:
BOYMANS
MUSEUM

Man in Black

Signed.

Reddish flesh color all through, simply painted and well drawn. It agrees well with the Alenson portrait at Brussels, given to Rembrandt, but by Backer.

PICTURES BY BACKER GIVEN TO REMBRANDT OR OTHERS

AMSTERDAM:
RYKS MUSEUM

Portrait of Elizabeth Bas

*Attributed to Rembrandt, K.K.*262, *B.*279.*

Generally considered a Rembrandt, but thought by Doctor Bredius to be a Bol. I can find no trace of either painter in the picture. It has the pose, the costume, the hands, the face outline, the drawing, and the handling of Backer. The brushwork is Backer's, marked in the hands and face by superimposed flesh color as high lights, superimposed and dragged over a darker ground, with something of the ground showing through. This is exactly the handling of the Antwerp (and Berlin) Portrait of a Woman, rightly assigned to Backer. The canvas has been rubbed and cleaned too much and the surface is a little flattened. It is a masterful work, but that is not a good reason for giving it to Rembrandt. Backer did a number of superb portraits—this being one of the best.

ANTWERP:
MUSEUM

Portrait of Swalmius

Signed Rembrandt 1637, *K.K.*214, *B.*226.*

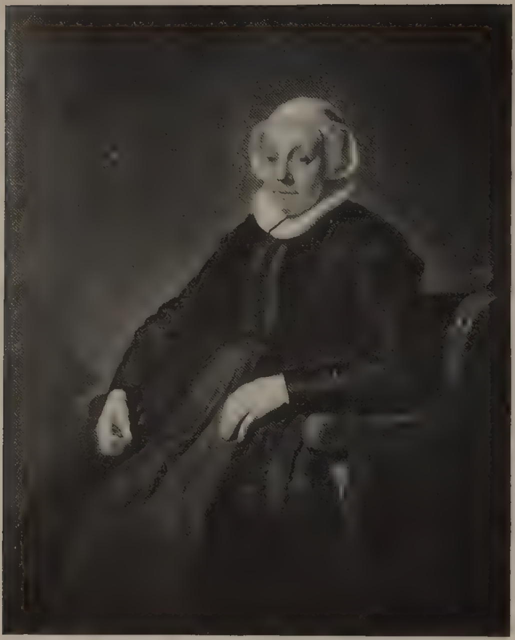
This portrait is in the manner of the Alenson portrait (*K.K.*198) and must stand or fall with it. The analogies and likenesses are too obvious to be pointed out. Both portraits may be closely compared with the Backer portrait of Uitenbogaert in the Meeting House of the Remonstrants, Amsterdam.

LONDON:
LANE
COLLECTION

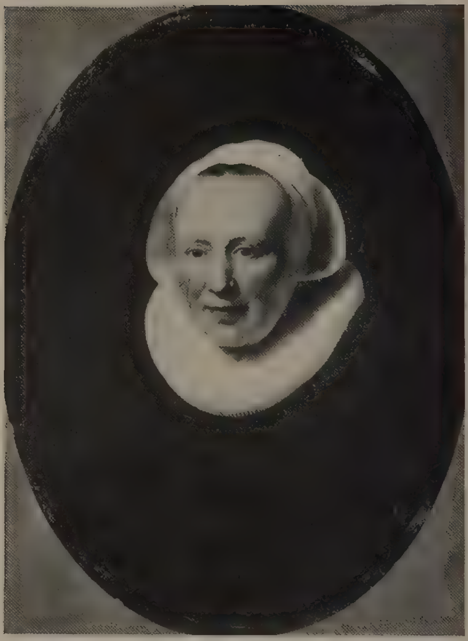
Portrait of Young Girl

*Attributed to Rembrandt, K.K.*99, *B.*92.

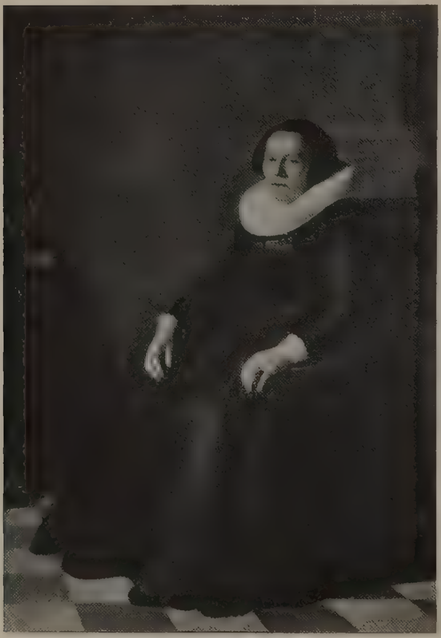
It agrees in spirit and in workmanship with the women portraits by Backer in the Antwerp Museum and the Wallace Collection. It is a young instead of an old woman, and has a little more sprightliness



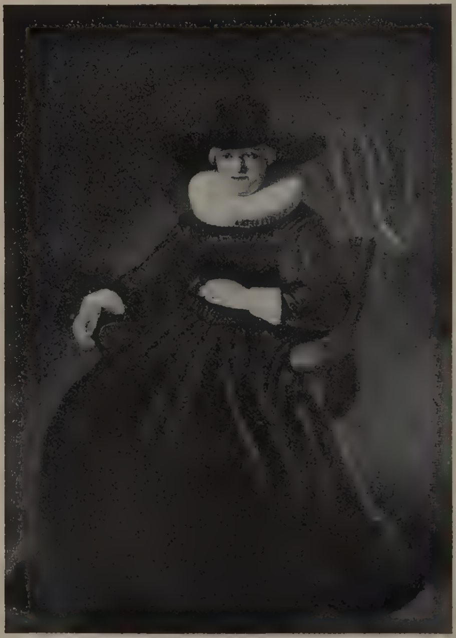
15. BACKER: PORTRAIT OF OLD WOMAN
Wallace Collection, London



16. BACKER (GIVEN TO REMBRANDT): YOUNG DUTCHWOMAN
Metropolitan Museum, New York

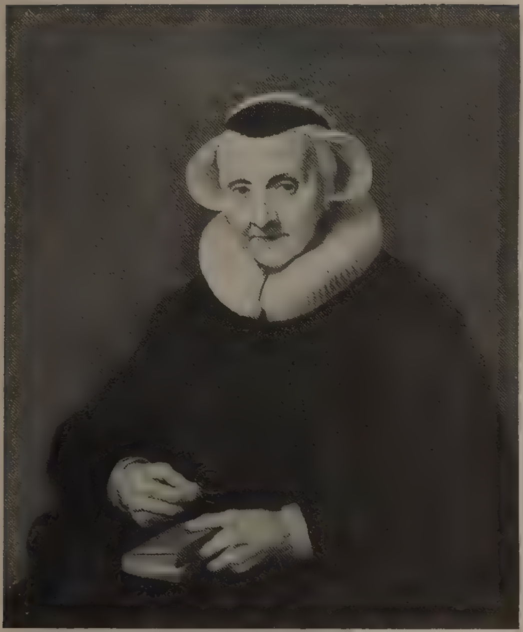


17. BACKER: PORTRAIT OF A WOMAN
Darmstadt Museum

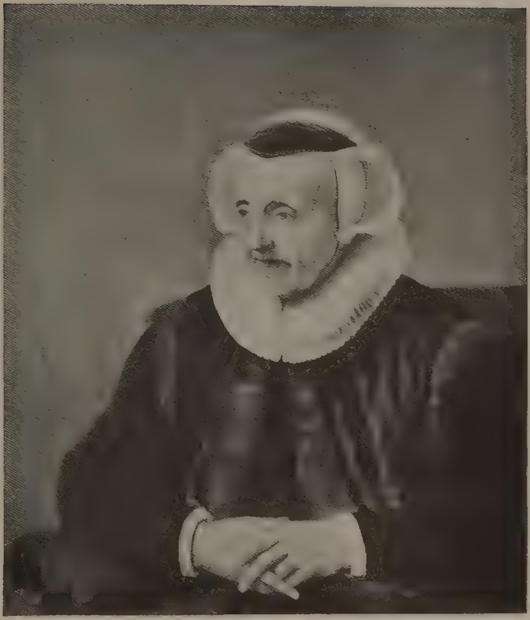


18. BACKER (GIVEN TO REMBRANDT): WIFE OF ALENSON
Schneider Collection, Paris

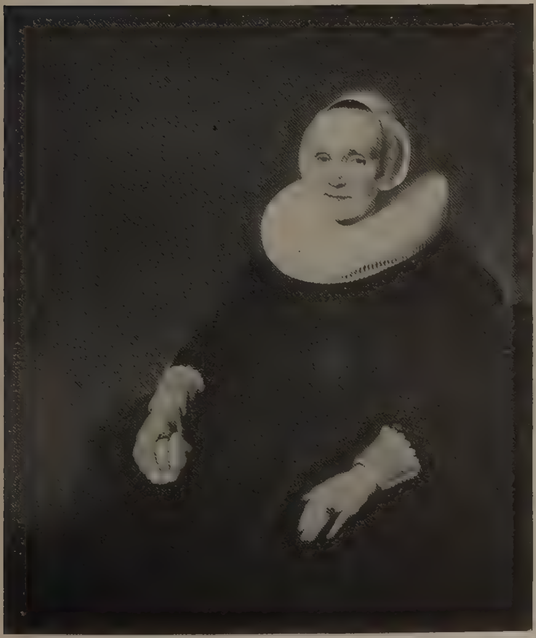
PLATE V



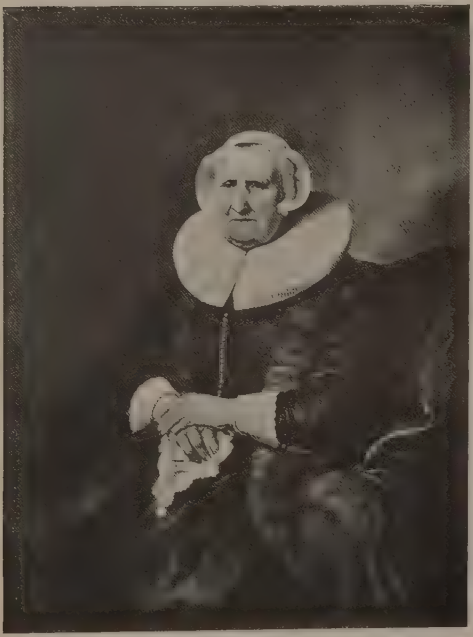
19. BACKER: PORTRAIT OF OLD LADY
Kaiser-Friedrich Museum, Berlin



20. BACKER (GIVEN TO REMBRANDT): PORTRAIT OF OLD LADY
Havemeyer Collection, New York



21. BACKER: PORTRAIT OF A WOMAN
Antwerp Museum



22. BACKER (GIVEN TO REMBRANDT): ELIZABETH BAS
Ryks Museum, Amsterdam

PLATE VI

about it. Compare so small a detail as the doing of the dress and the pattern of the velvet here, with those in the Antwerp portrait. Backer repeated himself very often and did many things in a routine way. Nothing could be further from Rembrandt than such a portrait as this. Compare it with the genuine Rembrandt portrait of his sister in the Liechtenstein Gallery (*K.K.*56). It is probably by Backer.

LONDON:
ROSEBERY
COLLECTION

PORTRAIT OF UITENBOGAERT

Signed Rembrandt, 1633, *K.K.*93, *B.*562.

It is a second portrait of Uitenbogaert by Backer, the other being in the Meeting House of the Society of Remonstrants (Arminians) at Amsterdam. The placing and composition are different, but not the drawing and handling. The hand alone should say it was Backer. But the drawing of the face, ruff, and cloak all point to him. He is here perhaps more perfunctory than in the Amsterdam portrait—though this latter is given to Rembrandt.

LONDON:
HOLFORD
COLLECTION

PORTRAIT OF A WOMAN

Not signed, *K.K.*340, *B.*291.

In a similar vein to the Elizabeth Bas at Amsterdam in pose, dress, ruffs, hands, handkerchief, but less elaborately done. It also resembles the Darmstadt Backer.

NEW YORK:
METROPOLITAN
MUSEUM

PORTRAIT OF A YOUNG DUTCHWOMAN

Signed Rembrandt, 1633, *K.K.*98, *B.*561.

It should be compared closely with the Backer in the Antwerp Museum, reproduced in Pol de Mont *Musée Royal des Beaux-Arts d'Anvers* (also in the gallery catalogue), and the Backer in the Wallace Collection, London (reproduced in catalogue). The mind and the method are identical in all three. Note carefully the turn of the head, the drawing of the cap, the eyes, the mouth.

NEW YORK:
MOORE
COLLECTION

PORTRAIT OF MAN

Signed Rembrandt, 1633, *K.K.Supp.* 30.

It follows the Uitenbogaert portrait given above. Compare the ruffs, the hats, the light and shade, the drawing, the spirit. It seems in the same vein throughout. Assignment tentative.

PORTRAIT OF YOUNG WOMAN

Signed Rembrandt 1634, *K.K.Supp.* 31.

Probably companion piece to above. Compare with the Portrait of a Woman in the Wallace Collection, also the Young Dutch Woman in the Metropolitan Museum, also the Backer Portrait of a Woman, at Antwerp—especially this latter portrait. Assignment tentative.

NEW YORK:
HAVEMEYER
COLLECTION

PORTRAIT OF OLD LADY

Signed Rembrandt 1640, *K.K.*256, *B.*278.

The sitter is identical with that of the old lady in the Berlin portrait by Backer. Costume and pose, too, are practically the same. The Berlin portrait shows the woman a few years younger. It is dated 1640. The work in both pictures is practically the same, and both were possibly done by Backer.

PARIS:
SCHNEIDER
COLLECTION

PORTRAIT OF ALENSON

Signed Rembrandt 1634, *K.K.*198.

Compare the placing and drawing of the hands in this picture with those in the Uitenbogaert portrait (*K.K.*93). The Alenson is much the better picture because probably the Uitenbogaert is a matter-of-fact replica.

WIFE OF ALENSON

Signed Rembrandt 1634, *K.K.*199, *B.*110.

In the manner of the Darmstadt Backer. Notice the similarity of pose, of placing the hands, of doing the dress. In all these portraits the working of the same methodical mind is shown. There is a calm, conventional way of seeing and doing, but with good if not great results in portraiture. Companion piece to above.

PARIS:
ROTHSCHILD
COLLECTION

PORTRAIT OF OLD WOMAN

*Signed R.H.L.*1632, *K.K.*76, *B.*85.

A different type, but in other respects it conforms exactly to the portraits in the Wallace Collection, the Antwerp Museum, the Metropolitan Museum.

PETROGRAD:
HERMITAGE

MADAME DOOMER PORTRAIT

*Signed Rembrandt, K.K.*255, *B.*231.

To be compared closely with the Antwerp portrait. Also with the Darmstadt and Wallace Collection portraits. It is the same mind and hand at work and both of them somewhat removed from Rembrandt. Probably not a companion piece to the Gilder (*K.K.*254). Another version belongs to the Duke of Devonshire and is given to Bol.

STOCKHOLM:
MUSEUM

PORTRAIT OF UITENBOGAERT

*Signed Rembrandt, K.K.*534, *B.*95.

Another and perhaps later version of the Rosebery portrait possibly by some pupil or assistant of Backer.

It should be noticed that these Backer portraits, attributed to Rembrandt, are all dated at the time (1632–1633), or a little later, when Backer is thought to have been in Rembrandt's studio. It would be worth while for the student to get the photographs or reproductions of these supposed Rembrandts and place them side by side with the signed or otherwise authenticated Backers to see how completely they are in accord and reveal one distinct artistic personality. Also put the united group of Backers beside the group of Rembrandts already listed, or that of any one of the pupils listed hereafter, and note how radically different they are and what opposed artistic personalities they present. This is really the crux of the whole matter. The so-called Rembrandt *œuvre* is a mixture of master and pupils. The endeavor of these lists is to separate the mass into its component parts and re-establish some personalities that have been hidden under the name of Rembrandt for many years. Backer is one of them.

BEYEREN, LEENDERT CORNELIS VAN

1620–1649

A pupil of Rembrandt about 1638. He is said to have copied many of Rembrandt's pictures. Nothing of his work remains under his name at the present day—nothing at least in public galleries.

BOL, FERDINAND

1616–1680

Perhaps, all told, Bol was the best known of the Rembrandt pupils, though not the most forceful. He achieved popular success (at one time even going beyond Rembrandt himself) by grace of surface, elegance of pose and models, and a charm of decorative light and color. He was with Rembrandt as a pupil possibly as early as 1631 and later became his friend and helper in the shop. He did many historical and biblical subjects, but they are less forceful than his portraits. They are light in color, a little frail in types, though usually well put together. His later work was rather weak and his portraits became increasingly prettified, as, indeed, they had been from the start. He was not a positive personality and this shows throughout the body of his work. Superficially it resembles Rembrandt's work and has been much confused with it. There is enough of it extant to give a correct idea of the painter and his quality. I give here only the chief examples in the public galleries and omit, for the most part, those held in private possession. Nothing is dated earlier than 1642, which suggests that perhaps his early work when with Rembrandt was all put under Rembrandt's name.

PICTURES BY BOL

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM	Allegory (*No.* 546), *Signed* 1663.
	Naaman and Elisha *Signed* 1661.
	Portraits of Meulenaer and Wife *Signed.*
	Six Governors of Huiszittenhuis *Signed* 1657.*
	Four Governors of Leper Hospital 1668.

Three Lady Governors of Leper Hospital
Signed 1668, *Hanf.*

Abraham Receiving Visit of Angels
*Signed.**

Salome Dancing Before Herod
Signed.

Portrait of M. A. de Ruyter
Signed 1667, *Hanf.*

Portrait of Quellinus
Signed 1663, *Hanf.*

Portrait of an Admiral
Signed 1667.

Mother and Two Children
(*No.* 547), *signed.*

ANTWERP:
MUSEUM

Two Portraits
Signed 1661.*

BERLIN:
KAISER-FRIEDRICH MUSEUM

Portrait of an Old Lady
Signed 1642.

Not a typical Bol—in fact, if it were not signed its identity would be questioned. Used by Doctor Bredius to prove the Elizabeth Bas at Amsterdam is by the same hand. Not in good condition.

Portrait of Young Man

This is the Bol model used by him many times as an angel type. A well-drawn and easily painted portrait which may be accepted as a type and a criterion.

BRUNSWICK:
MUSEUM

Man's Portrait
Probably done in 1668.

An excellent straightforward Bol of good quality, well drawn and simply handled.

BRUSSELS:
MUSEUM

Portraits of Man and Woman
Signed 1660.*

They are official formal stereotyped Bols.

Portrait of Saskia
Signed 1660.

In dark-red dress, jewels in hair and at throat, hands clasped. It has Bol's good drawing but also his weakness or sweetness of mood.

CASSEL:
GALLERY

Portrait of Man

Formerly in the Habich Collection and published in the Habich Catalogue.

CINCINNATI:
TAFT COLLECTION

Portrait of the Painter

COPENHAGEN: MUSEUM

The Three Marys at the Tomb

Signed 1644.

An excellent and typical Bol. Very large canvas and well sustained, though a little weak in mental grip. The drawing, light and shade, color are all very good. The handling is smooth and fairly thin, but the placing of color is broad enough in the masses. The clouds are dark and somewhat smoky—precisely like those in the Rembrandt Tobias and Angel, in the Louvre. The light at back is quite piercing. It is a fine Bol, and very like in composition to the so-called Rembrandt of Tobias and the Angel in the Louvre, though probably done later. It is not Bol following Rembrandt, but Bol in both pictures. See him again in the Liverpool picture of the Angel and Hagar.

Lady with Fan

Signed 1656.

With raspberry-red curtains at back.

DRESDEN: GALLERY

Rest in Flight into Egypt

Signed 1644. *Reproduced in Catalogue.**

Jacob's Dream

*Signed. Reproduced in Catalogue.**

Jacob Before Pharaoh

*Hanf.**

EDINBURGH: NATIONAL GALLERY

Portrait of Man

A scheme in brown and red. Compare the handling with the second ascribed Bol (a Koninck) in this gallery.

FRANKFORT: STAEDEL INSTITUTE

Portrait of Man

Signed 1644.*

Portrait of Man

Signed 1659.*

THE HAGUE: MUSEUM

Portrait of E. de Ruyter

Signed 1669, *Hanf.*

An official portrait.

HAMBURG: KUNSTHALLE

Portrait of Man

In Bol's late manner, and with bright reds and gold, but rather weak in spirit.

LIVERPOOL: WALKER GALLERY

Angel Appearing to Hagar

Both the angel and Hagar are Bol models, with Bol wings, hands, and drapery. At back is the familiar Bol smoky cloud, through which comes light—the same effect that one sees in the Copenhagen Bol, the Three Marys, and also the Rembrandt, Tobias and Angel, in the Louvre, which is by Bol. The model here of Hagar is repeated in the Louvre picture. These three pictures confirm each other.

LONDON: NATIONAL GALLERY

Portrait of an Astronomer

Signed 1652.

LONDON:
NORTHBROOK COLLECTION

Married Pair at Toilet

The man in appearance agrees with the Bol portrait of himself in the Cook Collection, and the woman may be his wife. She stands at a table, looking at a pearl, and he is at the left with a stick in hand.

MUNICH:
OLD PINACOTHEK

Portraits of Flinck and Wife

The wife signed 1642, *Hanf.**

Both portraits with red spots on cheeks and in faded garments. Excellent portraits once attributed to Rembrandt, but there is no doubt about Bol having painted them.

PARIS:
LOUVRE

Bol and His Wife

Young Prince of Holland

Signed 1654.

Philosopher in Meditation*

The model here is the so-called brother of Rembrandt. Two other portraits in the Louvre by Bol of conventional character.

PETROGRAD:
HERMITAGE

Portrait of Painter

*Hanf.**

Portrait of Sitting Man with Book

Hanf.

Portrait of the Princess of Nassau-Siegen

Hanf.

RICHMOND:
COOK COLLECTION

Portrait of Man

With pearls in hat. Probably Bol by himself.

ROTTERDAM:
BOYMANS MUSEUM

Portrait of a Boy

Signed 1656.

Portrait of a Young Woman

Signed 1652.

Both of these portraits are smooth, brilliant in color, weak in sentiment, and pretty in textures. They are the kind of portrait attributed to Bol, to Maes, and to Jurian Ovens. Perhaps Ovens is responsible for them and not Bol, but we know too little about Ovens thus to assign them. Bol was well enough known to have his name occasionally put on things he never saw, as were also Flinck and Maes.

SCHWERIN:
MUSEUM

Joseph Interpreting the Dream

(*Catalogue No.* 90.)

An excellent Bol in a golden tone. Joseph standing with dull-red cap and boots, two other figures seated on floor of prison. Thinly handled, not loaded anywhere. Well drawn and lighted. Serious in mood and neither sweet nor pretty.

Portrait of Old Man

(*Catalogue No.* 91), *signed* 1647.

A strong portrait and a little beyond the typical Bol.

PICTURES BY BOL
GIVEN TO REMBRANDT OR OTHERS

BERLIN:
KAISER-FRIEDRICH MUSEUM

Jacob Wrestling with Angel

*Signed Rembrandt. Reproduced in Catalogue, K.K.*394, *B.*410.*

The picture has been cut down. The angel is Bol's type, as shown in the Amsterdam picture of Abraham and Angels, and the Portrait of a Young Man at Berlin (Catalogue No. 809A). It is a coarse-grained, hot, and perhaps unfinished picture, done probably while Bol was helping Rembrandt, after 1640. The assignment is tentative.

BOSTON:
EVANS COLLECTION

Young Samson

Reproduced in "Burlington Magazine," vol. 26, *p.* 256, *with portraits by Bol and a note upon the picture, K.K.Supp.* 38.

It is probably a Bol portrait of himself in costume. Exhibited at the Boston Museum. To be compared with the Dresden Bol, Jacob Before Pharaoh, for types, likenesses, and analogies. Also with the Brunswick Portrait of Rembrandt. The heavy ball of the thumb will be found repeated many times with Bol.

BRUNSWICK:
GALLERY

Portrait of Rembrandt

*K.K.*34, *B.*162. *Reproduced in "Burlington Magazine," vol.* 26, *p.* 256.

This is a portrait of Bol by himself rather than a Rembrandt by Rembrandt. It is the same type and model as in the Boston Young Samson, with all of Bol's manner of drawing the eyes, nose, mouth, hair. To be compared with the Bol at Cincinnati in the Taft Collection. Now (1922) given to Bol in the Brunswick catalogue.

DRESDEN:
GALLERY

Rape of Ganymede

Signed 1635, *K.K.*169, *B.*197.

The gray sky, clouds, and distant light make for Bol. Also the eagle wings and the color of the cherries and tassel, which will be found repeated in the Bol of Rembrandt with Saskia on his knee. But the boy is hardly a Bol phantasy, though drawn in a Bol way. Compare it in this gallery with the Rembrandt and Saskia on his knee, the Bol Jacob Before Pharaoh, the Bol Rest in the Flight, the Bol Joseph's Dream, all in the same room. The Ganymede seems to agree with them. But the attribution is open to question.

Rembrandt and Saskia

*Signed Rembrandt, K.K.*133, *B.*157, *Hanf.**

Probably done by Bol when working with Rembrandt in his shop before 1640. If the portrait is of Rembrandt, the lady is probably Saskia, his wife. He would scarcely wish to go down to posterity on canvas holding some other lady on his knee. But the two may have been merely models. In either case, Bol could have painted them at just this time and in the Rembrandt shop. There is little doubt about his painting this picture. If the difference between Rembrandt and Bol would be noted carefully, compare this picture with the Rembrandt Saskia with the Red Flower hanging in the same room (No. 1562). The model of Saskia is the same in both pictures, but note the difference in the drawing of the oval of the face. The double picture is the earlier, and Rembrandt would have drawn it sharper and harder, but here it is looser and more rambling than the single Saskia picture. Compare also the hands here with all the Bol hands in the gallery. Finally, compare the Saskia with the Madame Flinck by Bol at Munich, noting carefully the drawing of the noses, mouths, eyes, collars, chains.

> "It is somewhat thin in light and also in the shadows. In drawing it is by no means positive, and in color it has the pallor of a Ferdinand Bol. The background of peacock's feathers is poorly done, the wall does not recede, and the textures are not very convincing. The picture is hurt by scrubbing and cleaning, which may account for its weak appearance. It is a gray-period picture—Bol's gray period, perhaps, rather than Rembrandt's."—*New Guides to Old Masters, Dresden.*

DUBLIN:
NATIONAL GALLERY

PORTRAIT OF YOUNG MAN

*K.K.*195, *B.*102.

ENGLAND:
DERBY COLLECTION

MENE TEKEL

*K.K.*155, *B.*209.

With Bol's types, especially in the woman with the clasped hands at back. All the hands are Bol's, especially the hand on the table. Head-dress, costumes, lighting are again Bol's. Compare this Belshazzar with the Boston Young Samson for action and pseudo-dramatic quality.

PARIS:
LOUVRE

TOBIAS AND ANGEL

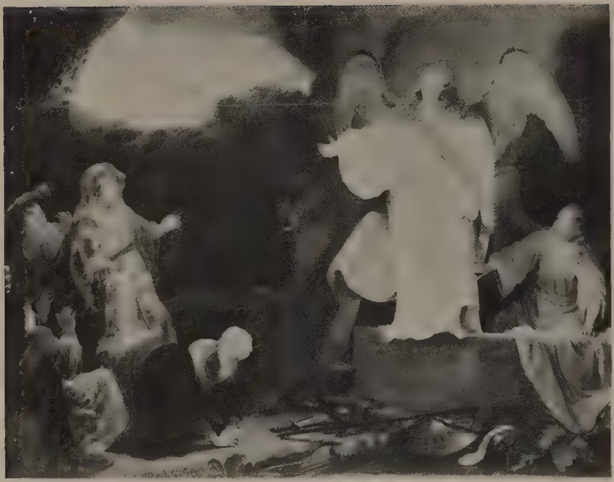
Signed Rembrandt 1637, *K.K.*179, *B.*219.*

In my notes of 1913 on this picture I spoke of its Bol look, but still decided that it was Rembrandt in his gray-golden period. It should be compared with the Copenhagen Bol, the Three Marys at the Tomb, one of Bol's most important pictures. It will be noted that the composition has been repeated not only in the arrangement of groups and lighting but in the kneeling figures, the clasped hands, the types. The photographs of the two pictures need merely to be put side by side to establish the identity of authorship in the pictures. It is not Bol following or imitating Rembrandt. Both pictures are typical Bols in light, color, atmosphere, composition, types. The angel's wings are repeated in the signed Bol at Dresden of Jacob's Dream, the handling and even the lax drawing are the same, and the smoky clouds and sky are Bol without a doubt. Compare again with the Bol Angel and Hagar, in the Liverpool Gallery.

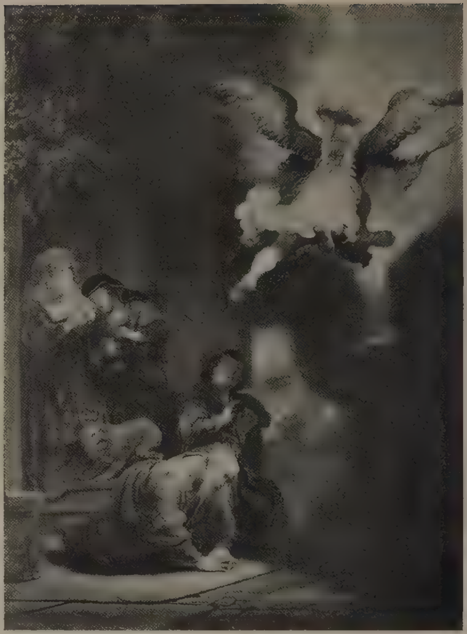
ST. MATTHEW EVANGELIST

Signed Rembrandt 1661, *K.K.*456, *B.*521.*

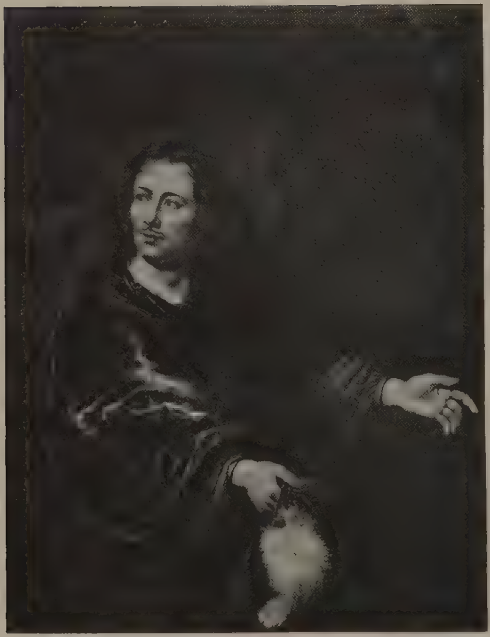
It belongs with the Berlin picture of Jacob and the Angel, both pictures from the Rembrandt shop, perhaps, but largely dominated and painted by Bol. This St. Matthew, for example, has Bol's angel at the back—the same angel used in the Abraham and the Angels, at Amsterdam. Probably the Moses Breaking the Tables of Stone at Berlin (*Catalogue No.* 811, *K.K.*394) and the St. Bartholomew at Dornton Castle (*K.K.*456) are other shop pieces in the same series, but the hand of Bol is not so apparent in them. All three assignments are tentative. There is not sufficient evidence to be positive about them.



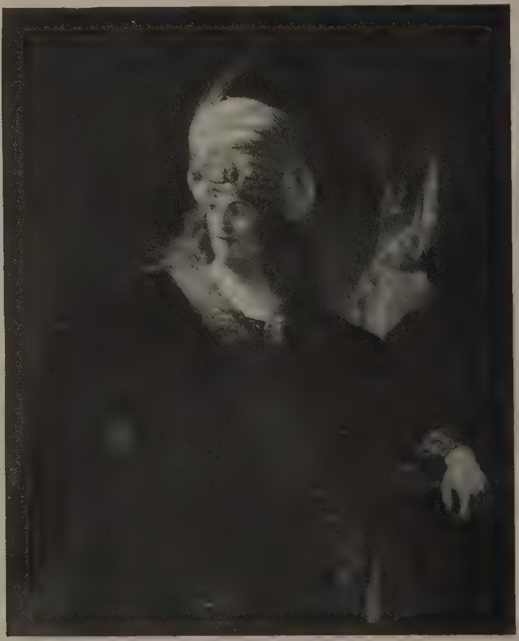
23 BOL: THREE MARYS AT TOMB
Copenhagen Museum



24. BOL (GIVEN TO REMBRANDT): TOBIAS AND ANGEL
Louvre, Paris

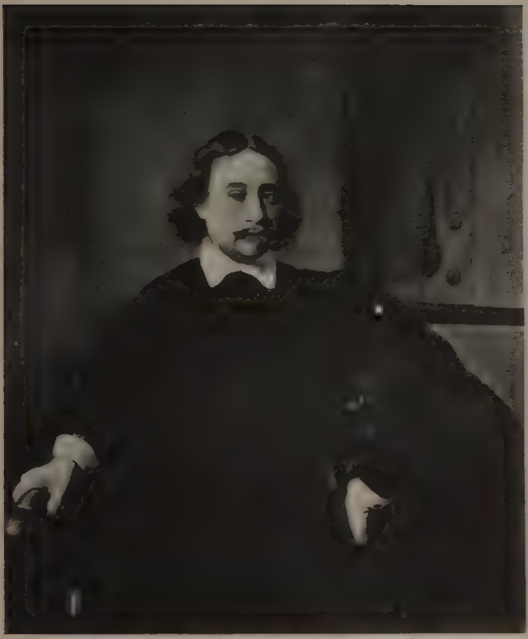


25. BOL: PORTRAIT OF MAN
Cassel Gallery

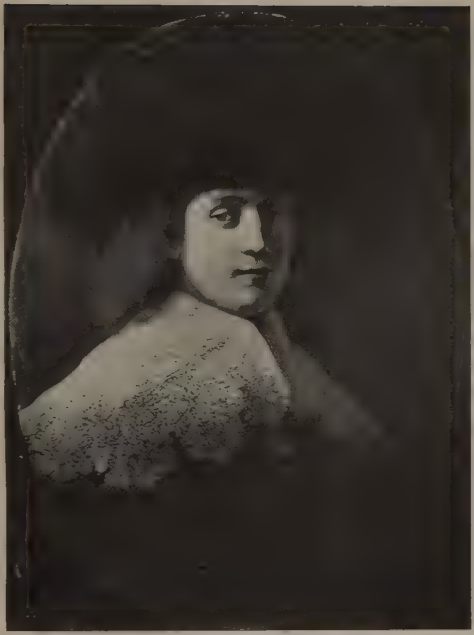


26. BOL (GIVEN TO REMBRANDT): YOUNG SAMSON
Evans Collection, Boston

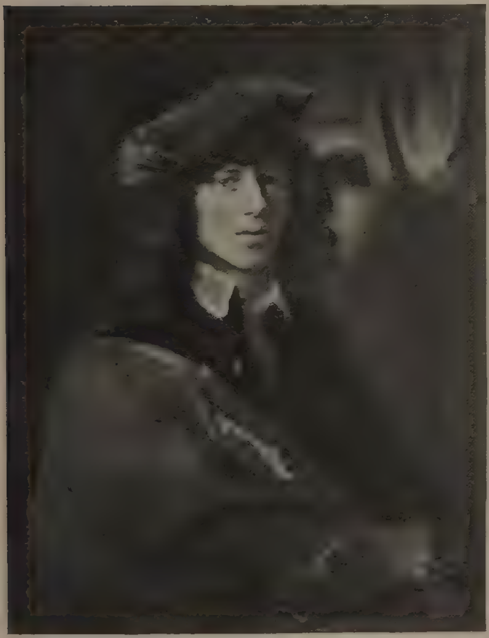
Plate VII



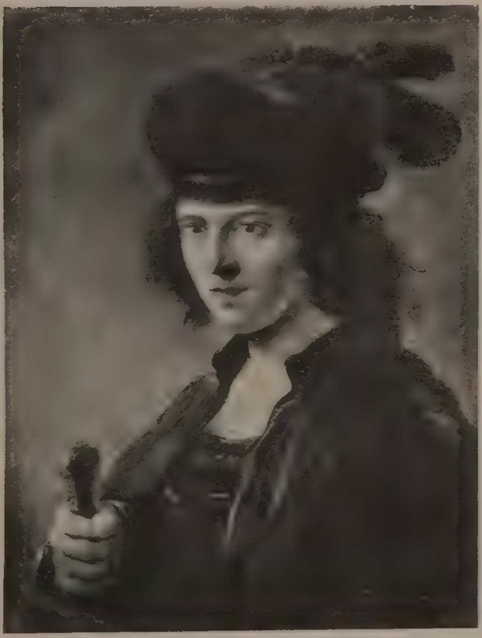
27. BOL: PORTRAIT OF A MAN
Brunswick Museum



28. BOL (GIVEN TO REMBRANDT): PORTRAIT OF MAN
Hermitage, Petrograd



29. BOL: PORTRAIT OF YOUNG MAN
Hermitage, Petrograd



30. BOL (FORMERLY TO REMBRANDT): YOUNG MAN
Brunswick Museum

PLATE VIII

PETROGRAD:
HERMITAGE

ABRAHAM AND THE THREE ANGELS

*Not signed, K.K.*181, *B.*223, *Hanf.**

It has the Bol types, especially in the angels at the right and back, also the Bol hands and wings. It shows also Bol's handling throughout, and was probably painted before leaving the Rembrandt shop—before he degenerated into his weak and pretty method.

"The handling here is spirited and easy but not too sure. The angel with the back toward us is flat and wants in modelling, the faces are smooth and a bit pretty, the Abraham is a little weak. They are very like Bol in these respects and very unlike Rembrandt."—*New Guides to Old Masters, Petrograd, p.* 79.

PORTRAIT OF YOUNG MAN

(*Catalogue No.* 828.) *Signed Rembrandt,* 1634, *K.K.*195, *B.*103, *Hanf.**

A typical portrait by Bol. Even Doctor Bredius, if I read him aright, thinks this and the other Hermitage portrait (*No.* 842) are by Bol. There is little room for doubt about it.

PORTRAIT OF YOUNG MAN

(*Catalogue No.* 842.) *Signed Rembrandt,* 1634, *K.K.*200, *Hanf.*

VIENNA:
ROTHSCHILD
COLLECTION

PORTRAIT OF ANTONY COOPAL

Signed Rembrandt, 1635, *K.K.*211, *B.*185.

Compare with the Boston Young Samson. In the Bol manner. Assignment tentative.

Several other Rembrandts in private possession might be listed as Bols, but nothing of importance would be gained thereby. The Bols, and the Bols attributed to Rembrandt, if put together in reproductions, will be found to reveal a definite if not very powerful personality in the same way that the Backers attributed to Rembrandt reveal Backer.

BORSSOM, ANTHONY VAN

1630?–1677

A pupil of Rembrandt who painted landscapes, which are somewhat like Rembrandt's in their lighting. At times he is supposed to resemble Aelbert Cuyp and, again, Wynants. His works are scarce and it is difficult to get from them a well-defined idea of the painter. There are drawings by him in the British Museum.

PICTURES BY BORSSOM

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM:
RYKS MUSEUM

LANDSCAPE

Signed.

INSECTS AND FLOWERS

Signed.

BUDAPEST:
MUSEUM

Landscape
Signed, reproduced in Catalogue.

CAMBRIDGE:
FITZWILLIAM
MUSEUM

Landscape with Cattle
(*No.* 344).

COPENHAGEN:
GLYPTOTEK

Landscape

With slashes of light across foreground that suggest the so-called Rembrandt landscapes. Gray sky, village in distance, with spires and towers.

DULWICH:
GALLERY

Landscape

Large in size and dark in tone. Attribution may be questioned.

HAMBURG:
KUNSTHALLE

Landscape
(*No.* 138.)

In the style of Wynants, with sand dunes, blue sky, white clouds.

Landscape
(*No.* 286.)

With cottage, trees, blue sky, and clouds. In dark key, with sharp contrasts of light, but hardly Rembrandtesque.

PARIS:
ROTHSCHILD
COLLECTION

Landscape with Cows

BROUWER, CORNELIS

?–1681

Houbraken says Brouwer was a pupil of Rembrandt and a friend of Adraien Van der Werff. The only picture that is even attributed to him is in the Cassel Gallery, The Unfaithful Servant (No. 256). It is signed "Brouwer f. 1634" and was formerly listed as by Abraham Brouwer. It is a little in the style of Gerard Dou.

PICTURES BY BROUWER

SIGNED OR OTHERWISE AUTHENTICATED

CASSEL:
GALLERY

The Unfaithful Servant
Signed 1634, *Hanf.**

"Good as an effect of light, shadow, and air in an interior. The inset of the figures—their placing in atmosphere—is well given and the picture is not bad in color. As to whether *Cornelis* Brouwer painted it or not, who knows? It is said to be his only known work."—*New Guides to Old Masters, Cassel, p.* 138.

CASTIGLIONE, GIOVANNI BENEDETTO

1616–1670

A well-known Italian painter and etcher who was evidently acquainted with Rembrandt's work and was influenced by him in etching rather than in painting. He is listed by Doctor Hofstede de Groot as a Rembrandt follower, but it is doubtful if any of his pictures are now passing as Rembrandts. It is not necessary to list them, for they are hardly pertinent to the present inquiry.

DELFF, OR DELFF OF DELFIUS, JACOB WILLEMZ
1619–1661

Sometimes called "the younger" to distinguish him from his father. An excellent portrait painter, working somewhat in the Rembrandt style, with very few pictures left to his account. Supposed to have been influenced also by Van Dyck.

PICTURES BY DELFF

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM	**Portrait of Young Man** (*No.* 774.) *Signed* 1643. Lace collar, flat yellow hair, yellow tone. In same vein as the Rotterdam portrait.
DELFT: TOWN HALL	**Shooting Company** 1648.
LONDON: FORMERLY WITH FAIRFAX MURRAY	**Portrait of Woman** *Signed.*
ROTTERDAM: BOYMANS MUSEUM	**Portrait of Man** *Signed,* 1642. Yellow hair and mustache, general tone dull grayish-yellow, with a hint of Lievens in it, and something of Van Dyck, but with the Rembrandt pose, modelling, and light and shade.
VIENNA: LIECHTENSTEIN GALLERY	**Boy's Portrait** *Signed.* Reddish in flesh, well modelled, and very good in every way, but with slight indication of Rembrandt influence.

DOOMER, LAMBERT
1623?–1700

A painter of the Rembrandt school, better known by his drawings than his paintings. The drawings are in the Louvre, at Paris, and the Albertina, at Vienna; also the Utrecht Museum. Many reproductions of them in the Sir Robert Witt Collection of photographs after paintings, Portman Square, London.

PICTURES BY DOOMER
SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM	**Inn Near Nantes** *Signed.* Sketch in Print Room of Ryks Museum.
ALKMAAR: WAISENHAUS	**Regent Piece** *Signed* 1681.
COPENHAGEN: MUSEUM	**Landscape with Thistle** *Signed* 1676. A large thistle fills the first plane and makes the pattern. A goat is seen at right and a castle at left. An odd picture, with dull light, dark colors, but easily painted.
THE HAGUE: MUSEUM	**An Inn** *Signed.*

PICTURES BY DOOMER
ATTRIBUTED TO REMBRANDT OR OTHERS

AMSTERDAM: RYKS MUSEUM	**A Red Cabbage** (*No.* 96a.) *Under "Anonymous."* Probably by Doomer. The assignment is tentative.
AMSTERDAM: SIX COLLECTION	**Landscape with Thistle** *Attributed to Ruys.* Probably by the painter of the Copenhagen picture. Assignment tentative.

DOU, GERARD
1613–1675

Dou was one of the earliest of the Rembrandt pupils, entering the studio about 1628 and remaining until 1631. He learned the early manner of Rembrandt and went beyond it by making it tighter and smaller. He finally passed the manner on to his pupils, such as Schalken, Mieris, Slingeland, Brekelenkam, and others. It was always rather petty art and Dou himself never had more than a surface view of life. His models (in interiors or at windows), with curtains, chandeliers, pots, pans, and other still-life—all of it still whether alive or dead—made up his art. He need not be very seriously considered here, for, with a few exceptions, his work was always too smooth and minute to be attributed to Rembrandt. We shall list only a few of his pictures in the principal European galleries. A gathering of Dou's work has been made in a separate volume, in the *Klassiker der Kunst* series, for those who wish to study him. There are some 200 of his works in existence. Being over-nice and microscopic, they have always been in demand. His pupils paid him the compliment of imitation, and the unscrupulous occasionally forged his name on pictures that he never saw. His success was great commercially, but artistically he was always small.

PICTURES BY DOU

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM	Evening Class *Signed.**
	The Hermit *Signed, K.K., Dou.** There are seven other examples by Dou in the Ryks Museum.
BERLIN: KAISER-FRIEDRICH MUSEUM	Rembrandt's Mother *Signed, K.K., Dou.** Two other examples in the Kaiser-Friedrich Museum.
CASSEL: GALLERY	Rembrandt's Father and Mother *K.K., Dou, Hanf.**
DRESDEN: GALLERY	Woman Reading *K.K., Dou.**
	Painter in His Studio *K.K., Dou, Hanf.** Sixteen other Dous in the Dresden Gallery.
GOTHA: MUSEUM	A Spinner *Signed.* The model is the so-called Rembrandt's mother. A very good early Dou.
THE HAGUE: MUSEUM	Portrait of a Boy *Loaned by Smidt van Gelder and exhibited in* 1922. A portrait showing Dou at his best.
MUNICH: OLD PINACOTHEK	Lady at Toilet *K.K., Dou.**
	A Spinner at Table *K.K., Dou, Hanf.* Five other examples in the Munich Gallery.
PARIS: LOUVRE	The Dropsical Woman *K.K., Dou.** Eight other examples in the Louvre.

Many other pictures by Dou in the galleries at London, Vienna, Stockholm, Schwerin, Petrograd, Copenhagen, The Hague, Brussels, Brunswick. A critical analysis of these pictures would find many of them done in the shop by pupils, and some of them done out of the shop by imitators.

CHAPTER VIII

PICTURES BY PUPILS

(CONTINUED)

DROST, WILLEM

?–1678

HOUBRAKEN speaks of Drost as a Rembrandt pupil, the painter of a John the Baptist, and of his having lived long in Rome with Carel Lott and Jan Van der Meer of Utrecht. The few works given to him certainly show classical influence, especially the signed example at Cassel, Christ Appearing to the Magdalene. There is little known concerning his life, but his pictures indicate that he had a sad strain about him. The emotional in him cast almost everything he did in a melancholy, half-morbid vein.

His light-and-shade is his marked technical feature. Here he seems to have added to his Rembrandt teaching something of Correggio to produce a lighter, more easily penetrated shadow than others of the school. He seems also to have fallen into a mannerism (by which he is to be traced) of suffusing the whole front of the face or figure with shadow and relieving the thus-darkened silhouette against a light ground. This and his sad mood are his most pronounced characteristics. His early work, such, for example, as the signed Bathsheba in the Louvre, is a little severe in drawing, hard on the edges, thin in pigment, and lacking in color. Later on he seems to have developed looser drawing, a fuller brush, especially in the high lights, and a pronounced color sense. The Young Woman in the Wallace Collection is not only free in the handling of the dress, but a handsome piece of color—in short, an excellent picture.

He seems to have been one of the most accomplished and original of the Rembrandt pupils, with much sensitiveness and feeling. Taken as a whole, his pictures present us with a new personality in art. And, again, I must insist that it is a personality apart from that of Rembrandt or any other of the school. The signed Drost in the Warburg Collection is alone sufficient to indicate his singularity. The painter, as reconstituted, becomes once more a man of marked distinction. How distinct he is may be determined by comparing the eight reproductions herein given with the eight Bols or Backers or Rembrandts also reproduced herein. Each group stands by itself and will not amalgamate with any of the other groups.

PICTURES BY DROST

SIGNED OR OTHERWISE AUTHENTICATED

CASSEL:
GALLERY

Christ Appearing to Magdalene

Signed, Hanf.

To be closely studied for the mood, the light and shade, the drapery. It is a key picture that leads to the understanding of Drost. The Magdalene is in dull red and blue, with a dull-red band in hair; the Christ is in white with a yellow halo. Hands stiff, fingers pointed. The picture has been somewhat injured.

DRESDEN:
GALLERY

Old Man in Hat

Signed.

It is a profile in rather warm, golden color that may be partly due to old varnish. In sentiment, light, drawing, type it agrees with the Cassel Drost. Bitumen was probably used in the shadows, which has caused the picture to bubble and darken a little.

LONDON:
WALLACE COLLECTION

Young Woman

*Reproduced in Catalogue.**

Formerly signed as a Rembrandt. Attributed by the Director of the Wallace Collection to Drost, because of its "marked resemblances" to the Louvre Bathsheba, which is a signed Drost.

NEW YORK:
F. M. WARBURG COLLECTION

Portrait of Man

Signed.

An excellent portrait than which there are few better in the Rembrandt *œuvre*. It is to be closely studied, for it is the second key picture on this list. Signed on letter held in hand.

PARIS:
LOUVRE

Bathsheba

Signed 1654.

An academic performance, with Drost's sad sentiment in the face, but a little hard in modelling and lacking in color. The shadows are dark, the handling a little thin.

Two or three other pictures in private possession, by Drost, are said to be signed and authentic, but are not put down here because of their inaccessibility to the student. An old print in the British Museum, of a boy, mezzotinted by Robert Williams, who flourished about 1700–1715, gives the original picture to Drost. The hands are in accord with the Drost hands in the Drost pictures given above.

PICTURES BY DROST

GIVEN TO REMBRANDT OR OTHERS

BERLIN:
KAISER-FRIEDRICH MUSEUM

Susanna

Attributed in the Berlin catalogue to Flinck, with a question mark. Reproduced in "Das Weibliche Schönheit's Ideal in der Malerei," plate 183. *K.K. Supp.* 114.*

It agrees in thought and feeling exactly with the Cassel picture.

Placing the photographs side by side will show this. Also it will reveal the same disposition of light and shade over the face and hair, the same drawing and handling, the same composition by masses of light and dark. It is a small gray picture, with golden hair, and a white cloth. Easily done, positively brushed and drawn, and effective all through. Note the face of the elder at the back with the narrow squinting eyes. It will suggest the type used in some of the heads of men that follow. Put down to Flinck without rhyme or reason. Doctor Valentiner attributes it to Rembrandt, but there can be no question about its being done by the painter of the Cassel picture.

"A finely illuminated back, better in lighting than in drawing, but a beautiful piece of modelling, nevertheless. There is much artistic feeling about it."—*New Guides to Old Masters, Berlin, p.* 47.

BERLIN:
CARSTANJEN
COLLECTION

Study of Christ Bound

*Attributed to Rembrandt, K.K.*386, *B.*317.

In feeling, in drawing, in pose, in color, in the yellow hair and the yellow shadow on the face it speaks for Drost. Put together the photographs of this study, the Rembrandt-Flinck Susanna of the Berlin Gallery, and the Christ and Magdalene of the Cassel Gallery. Whites are dragged over a red basing and grimed a little in the doing, or, perhaps, in after-rubbing.

BRUSSELS:
MUSEUM

Portrait of Young Man

Attributed to Vermeer of Delft. Reproduced in Hale, "Vermeer of Delft," p. 92, *also in Van Zype, "Vermeer of Delft," p.* 44.

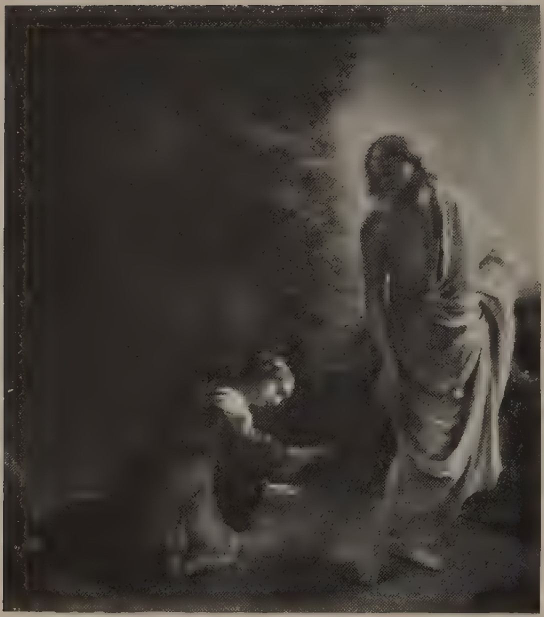
The false signature of Rembrandt 1644 was removed from the picture as a forgery. This has always been a puzzling portrait and has been much attributed. One thing about it seems quite certain. It is not a Vermeer. In mood, sentiment, method; in the drawing of the mouth, nose, eyes, and eyebrows, the small dark streak on the upper lip, in the pose and costume—the hat, collar, black coat—it belongs to Drost. Compare it with the signed Drost portrait in the Warburg Collection. In only one respect is there disagreement, and that is in the hand. In this portrait it is thin and rather sharp. I account for that by saying it is in a very prominent place and is a portrait hand, done carefully and exactly. The usual rather large and fat Drost hand in close proximity to this thin face would be absurd. Drost here varied his formula for the hand to an exact likeness of the individual hand. Loosely painted, glove in hand, red lips slightly parted, dark gray or blackish background. In the National Gallery, London, a picture has been recently put together and assigned to Sweerts. Formerly the left half of it, showing a man and boy at a table, was attributed to Vermeer of Delft. The man presents analogies to this Brussels portrait in the type, costume, dark streak on upper lip, and the hand. It suggests also by likenesses the Warburg Drost. But I am not prepared to say it is by Drost, though its surface is very like the Louvre Bathsheba, and it may be an early work by Drost.

CAMBRIDGE:
FITZWILLIAM
MUSEUM

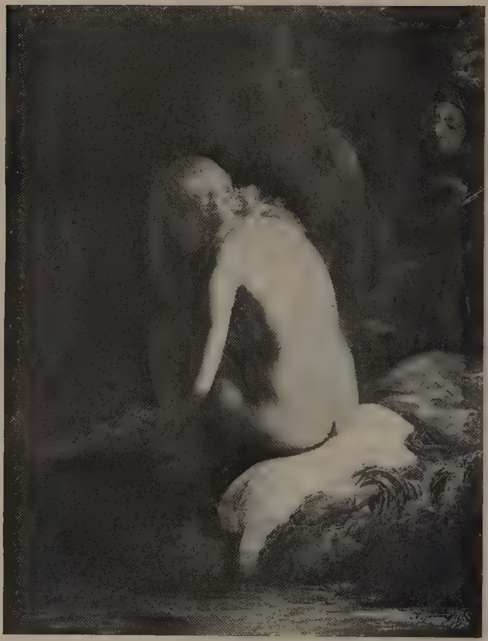
Portrait of a Man

(*No.* 87.) *Attributed to Flemish School.*

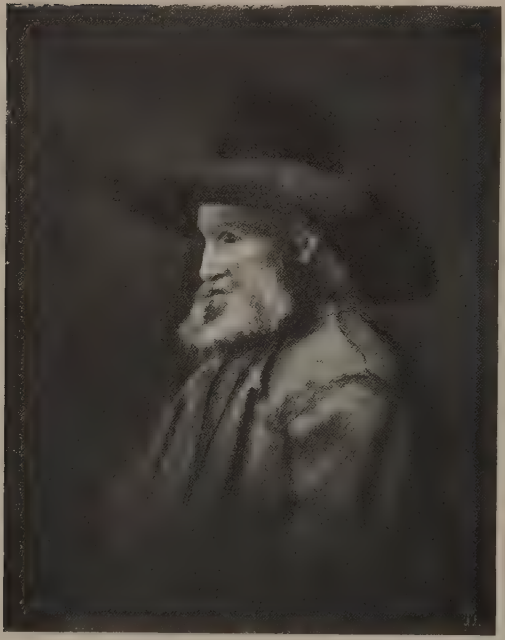
It bears some resemblance to the Warburg Portrait by Drost. Assignment tentative.



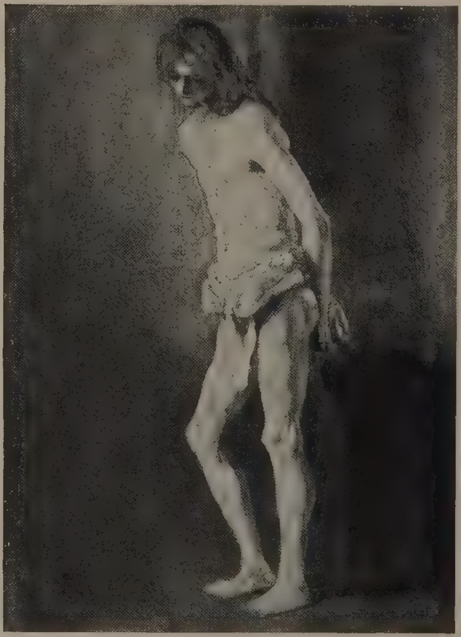
31. DROST: CHRIST AND MAGDALENE
Cassel Gallery



32. DROST (GIVEN TO FLINCK): SUSANNA
Kaiser-Friedrich Museum, Berlin

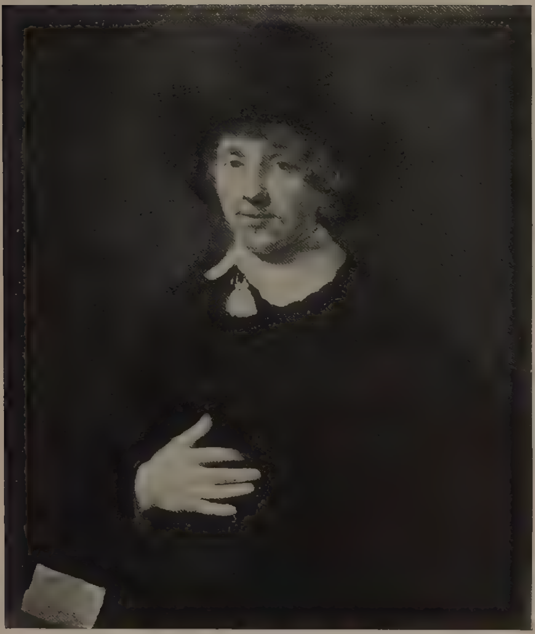


33. DROST: PORTRAIT OF OLD MAN
Dresden Gallery

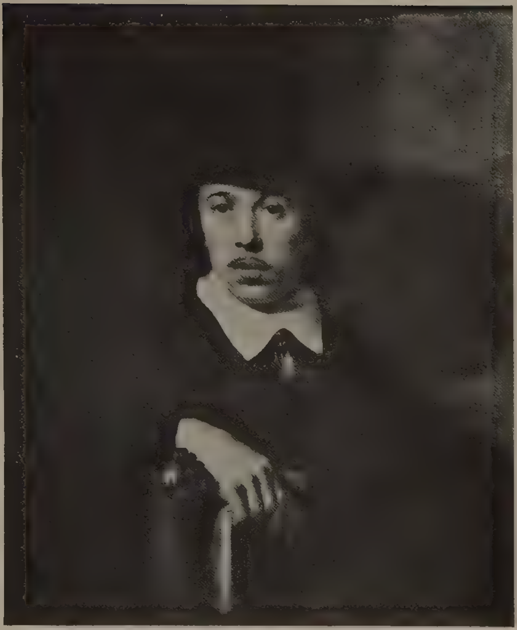


34. DROST (GIVEN TO REMBRANDT): CHRIST AT THE COLUMN
Carstanjen Collection, Berlin

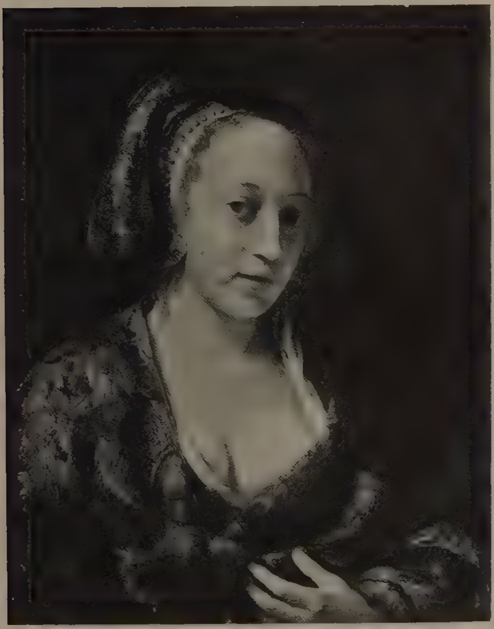
PLATE IX



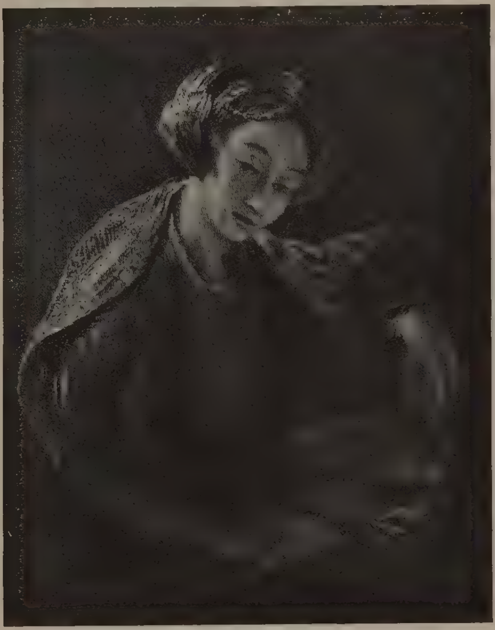
35. DROST: PORTRAIT OF MAN
Felix Warburg Collection, New York



36. DROST (GIVEN TO VERMEER OF DELFT): PORTRAIT OF MAN
Brussels Museum



37. DROST: PORTRAIT OF YOUNG WOMAN
Wallace Collection, London



38. DROST (GIVEN TO REMBRANDT): A SIBYL
Metropolitan Museum, New York

PLATE X

DARMSTADT:
MUSEUM

Christ at the Column

Signed Rembrandt 1668, *K.K.*471, *B.*534.

The handling of this picture is absolutely at variance with Rembrandt work of the 1660s. It is easily but not thickly painted, the high lights are not too accurately placed—on the sleeve, for example—the color is gold and red. The Christ has reddish hair, yellow flesh, a white loin cloth; the men at right and left have reddish breeches. The shadows are light and transparent, especially those across the face and body of Christ. The sentiment is that of Drost, as also the type of Christ. Compare it with the Carstanjen nude and the Cassel Christ and Magdalene. Assignment tentative.

THE HAGUE:
BREDIUS
COLLECTION

Man Reading

Signed Rembrandt. Reproduced "Burlington Magazine," May, 1920, *p.* 208, *K.K. Supp.* 56.

Here is probably the same type as the first elder in the Berlin Susanna, put down to Flinck, but by Drost. The same drawing of the narrow eyes and thin mouth, the same problem of lighting by casting the whole face in shadow, the same rather melancholy mood. Note the ill-drawn hands and their large size. They appear in other pictures listed here. If further comparison is needed, place this head beside the Portrait of a Man, the signed Drost in the Warburg Collection, to establish identity of view and method, even to the drawing of the hand. Doctor Bredius, who writes the article in the *Burlington*, says there are copies of this picture in the Cook Collection, Richmond, and the Johnson Collection, Philadelphia. The Richmond picture is not a copy, but an original picture by Drost, handled in a manner that agrees with the Cassel Drost.

LONDON:
NATIONAL
GALLERY

Capuchin Friar

*Attributed to Rembrandt, K.K.*457, *B.*484, *Hanf.**

It follows closely upon the Bredius, the Linder, and the Böhler pictures. The same spirit, the same problem of lighting, the same use of drapery, and especially the same heavy, ill-drawn hands, squint eyes, and high eyebrows.

LONDON:
LINDER
COLLECTION

Reading Monk

Signed Rembrandt, 1661, *K.K.*460, *B.*483. *Reproduced in Burlington Magazine, April,* 1919.

In perfect agreement with the Böhler, Bredius, National Gallery, London, pictures by Drost. The arrangement of light, the lines of the robe, the large hands and their peculiar drawing, the high eyebrows, even the sadness of mood, are the same in all four pictures. A return to the key picture at Cassel will find agreement again.

LONDON:
BUCCLEUCH
COLLECTION

Wife of Rembrandt's Brother

*Attributed to Rembrandt, K.K.*423, *B.*395.

The cowled head, the drawing of the eyes, and particularly the large, rather coarsely drawn hands, with the lines of the costume, point to Drost. It has, too, something of the Drost mood. Assignment tentative.

LONDON:
WESTMINSTER
COLLECTION

Portrait of Man

Signed Rembrandt, 1647, *K.K.*342, *B.*362.

Compare with the Warburg signed portrait by Drost for the general look and feeling of the two pictures, remembering that they are portraits and must vary in type. This Westminster picture is peculiarly Drost in the hand, but otherwise is not so pronounced a Drost as the other pictures here listed. Assignment tentative.

Portrait of Woman

Signed Rembrandt 1647, *K.K.*343, *B.*363.

Companion piece to portrait listed above. Less suggestive of Drost than the man's portrait, except in the hands. Assignment tentative.

MUNICH:
OLD
PINACOTHEK

The Risen Christ

Signed Rembrandt 1661, *K.K.*462, *B.*416.

With white robe, long reddish hair, and sad eyes. It is underbased in red, loaded in high lights, dragged and wiped. The shadows brownish. The Christ is the same model as in the Christ at the Column in the Darmstadt Museum. It is not absolutely certain that Drost did these Christ pictures. They have some things in common with pictures by Bernaert and Carel Fabritius, but they should for the present be put down to Drost. Assignment tentative.

MUNICH:
BÖHLER
COLLECTION

Portrait of Rabbi

Attributed to Rembrandt. Reproduced in "Old Masters from Kleinberger Galleries," New York, 1911, *plate* 60, *K.K.Supp.* 65.

This is the same model and the same hand as that shown in the Bredius picture listed above. This is too obvious to need argument. It is probably by Drost.

NEW YORK:
METROPOLITAN
MUSEUM

A Sibyl

*Attributed to Rembrandt, K.K.*386, *B.*528.

The same model, with the same effect of the head bowed forward and the setting of the head in a round head-dress, as in the Wallace Collection Portrait of a Young Woman. This Metropolitan picture has, too, the narrow, squinting eyes and the high eyebrows of Drost's other pictures, notably the Bathsheba in the Louvre. The casting of the whole front of the picture in shadow is a repetition of the form of composition peculiar to Drost. Finally the drawing and handling are the same as in the Wallace Collection picture. This Sibyl picture is much darkened and now difficult to make out in the background.

NEW YORK:
HUNTINGTON
COLLECTION

Hendrickje Stoffels

Signed Rembrandt 1660, *K.K.*411, *B.*438.

A sketchy portrait (with variations) of the model in the Louvre and Wallace Collection pictures by Drost. With the same inclination of the head, high eyebrows, placing of the hand and doing of the robe. Notice the manner in which the light on the robe is handled. And once more the pensive or sad mood. Compare it with the Wallace Collection portrait. It is probably by Drost.

SWEDEN:
WACHT-
MEISTER
COLLECTION

Portrait of a Man

Signed Rembrandt 1651, *K.K.*367, *B.*583.

The same model and manner as shown in the Böhler, Linder, Bredius portraits, but done at an earlier period, probably when Drost was a student in the Rembrandt shop. These portraits, or more properly study heads, stand or fall together.

DULLAERT, HEIMAN
1636–1684

Dullaert was a pupil of Rembrandt, probably after 1650, and later became a friend of Hoogstraten, Koninck, and other Rembrandt pupils. He was a poet and translator of Tasso, and as a painter did portraits, figures, and interiors, but his pictures are not now in existence. Houbraken states that a Man in Armor, by Dullaert, was sold in Amsterdam as an original by Rembrandt. Several pictures are doubtfully ascribed to him. We are at a loss to know his style or quality or technique, and yet he was of enough importance to have his poems published, and a short life of him written by David van Hoogstraten. His portrait was painted by Philips de Koninck, the landscape painter, and is now in the Ehrich Galleries, New York. It is one of those odd portraits, done by one who was not a portrait painter, and of a kind and quality to confound the expert to confusion. Another version of it, showing a hand, is in the Neville Cooper Collection, London.

EECKHOUT, GERBRAND VAN DEN
1621–1674

Eeckhout has been accounted a close follower of Rembrandt and one of his most talented and precocious pupils. At first he followed the Rembrandt manner and probably did pictures to which Rembrandt gave merely a passing touch or two before adding his signature. He, later on, developed the historical picture, with diffused light and pallid color, but still retained high lights that were at times somewhat out of value. He also did small pictures and interiors in the manner of the little Dutchmen without ever aiming at the detail of Dou or Mieris. He is a contradictory painter in his different manners and is not easily followed. Mentally he lacked stamina, vacillated, was led off by every new prospect. Emotionally he was at times dramatic, pathetic, almost profound in his sympathy. Technically he weakened as he grew older and became ineffectual. It is almost impossible to summarize him unless we accept him as a man with the imitative faculty who followed the impulses of others as well as his own. And yet that hardly does him justice. He was a painter of much ability if not a thinker of great profundity. Like others of the school, his light was somewhat obscured by the greater light of the master. Houbraken says that next to Roghman he was Rembrandt's closest friend.

A large number of pictures are put down to him, some of them of very questionable authenticity. The following list will be sufficient to establish his quality—a rather high quality and with much versatility and invention. Some shopwork, done by his helpers, passes under his signature and must be allowed for. And one must also reckon with his imitative or assimilative genius. He picked up suggestions from people like Flinck with easy facility and reproduced the effects of others with much cleverness. It is this work that perhaps emphasizes the vacillation or uncertainty in his output.

PICTURES BY EECKHOUT

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM:
RYKS MUSEUM

Woman Taken in Adultery
*Reproduced in Catalogue. Hanf.**

> "Good grouping and good colour effect are here apparent. The kneeling woman and the bulky figure back of her, as well as the one at the right, are very forceful. Eeckhout was often rambling in his drawing and careless with heads, hands, and feet, but he almost always succeeded in giving bulk, body, grouping, and atmosphere."—*New Guides to Old Masters, Amsterdam, p.* 17.

Last Supper
Signed 1664.

Sportsman Resting
Signed. Reproduced in Catalogue.

The Bathers
Signed.

AMSTERDAM:
SIX COLLECTION

The Woman Taken in Adultery

BERGAMO:
GALLERIA
LOCHIS

Portrait of Self
Reproduced "Raccolte d'Arte," Bergamo, p. 184.

BERLIN:
KAISER-FRIEDRICH
MUSEUM

Mercury and Argus
Signed 1666.

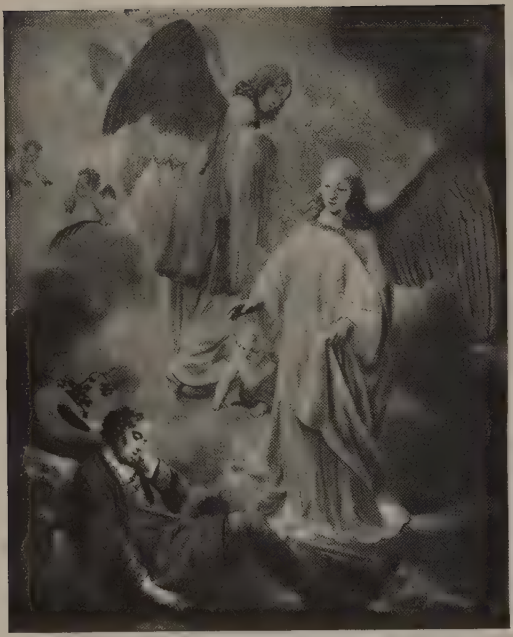
In the spirit and style of the B. Fabritius at Cassel (No. 262) of the same subject. It should be used here in the Berlin Gallery for comparison, especially in landscape, with the various Rembrandts in the gallery that are probably Eeckhouts. They are listed hereafter.

Christ Presented in Temple

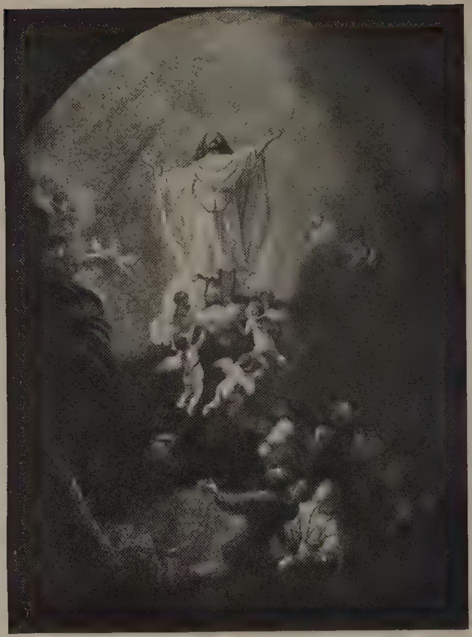
A late work of the kind that Eeckhout had manufactured in his shop with the help of others. But it agrees with the Rembrandt-Eeckhouts at Berlin, listed hereafter.

Raising of Jairus's Daughter

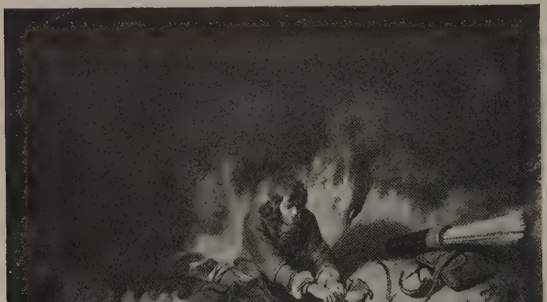
Done with good central light and not bad color, but, all told, an indifferent performance. Valuable only because in the same room in the Berlin Museum are Eeckhouts of high quality, put down to Rembrandt, in which certain analogies may be recognized. An early Eeckhout.



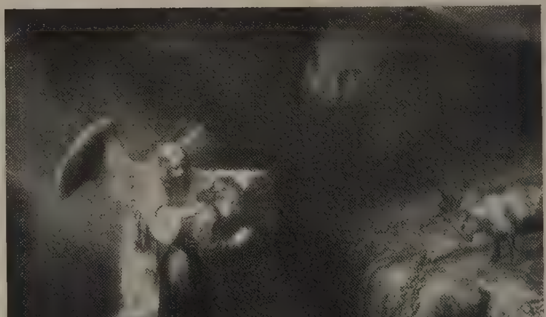
39. EECKHOUT: JACOB'S DREAM
Dresden Gallery



40. EECKHOUT (GIVEN TO REMBRANDT): ASCENSION
Old Pinacothek, Munich

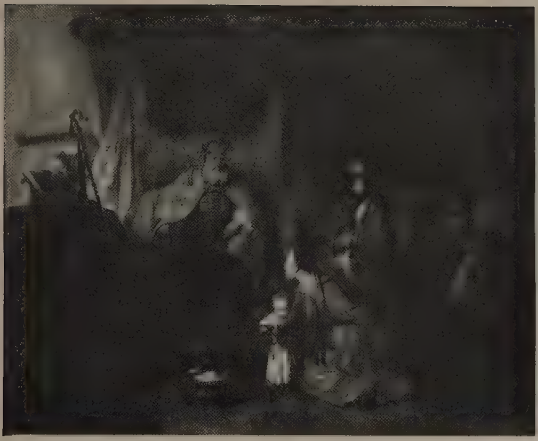


41. EECKHOUT: RESTING SPORTSMAN
Ryks Museum, Amsterdam

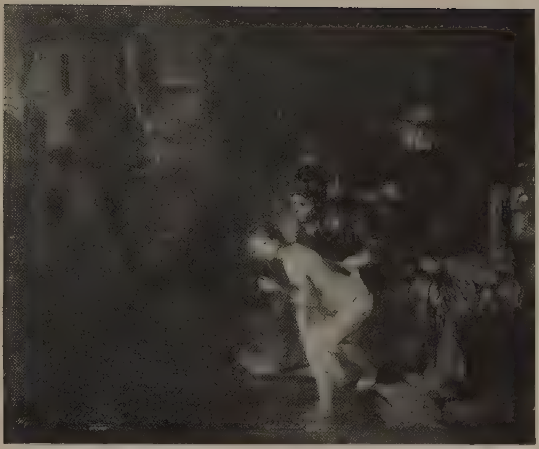


42. EECKHOUT (GIVEN TO REMBRANDT): DANIEL'S VISION
Kaiser-Friedrich Museum, Berlin

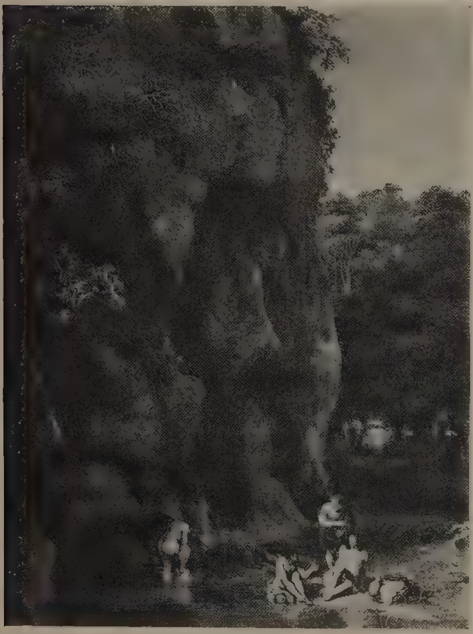
PLATE XI



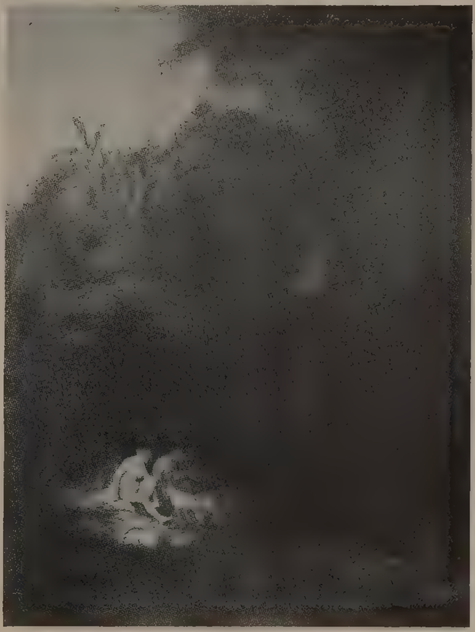
43. EECKHOUT: ANNA CONSECRATING HER SON
Louvre, Paris



44. EECKHOUT (GIVEN TO REMBRANDT): BATHSHEBA
Kaiser-Friedrich Museum, Berlin



45. EECKHOUT: BATHERS
Ryks Museum, Amsterdam



46. EECKHOUT (GIVEN TO REMBRANDT): DIANA BATHING
National Gallery, London

PLATE XII

BERLIN:
LIPPMANN
SALE, 1912

Sacrifice of Gideon
Signed 1640.

BRUNSWICK:
MUSEUM

Solomon Sacrificing to Idols
Signed 1664.

A late work, ornate, with great temple interior, red robes, gold basins, and the like. Merely Eeckhout shopwork of his late time, but indicative of his changing nature. None of the Rembrandt pupils assumed so many styles at different periods as Eeckhout. He is always a little puzzling.

Tobias and Angel
Signed.

An indifferent work, probably done in the Eeckhout shop by helpers.

Sophonisba
Signed 1659.

Another late commercial Eeckhout, but well done. With good textures, color, and light. Sophonisba in white satin with yellow silk over-mantle.

BREMEN:
KUNSTHALLE

Ruth and Boaz
Signed 1651.

It is smooth, feeble, pretty—a pot-boiler with no suggestion of Rembrandt in it. It is typical of much cheap work done in the Eeckhout shop by helpers and probably signed by Eeckhout, after the manner of Dutch masters of the time.

Samson and Delilah
Signed 1668.

An Eeckhout shop piece, a little coarse, but not thick in pigment or freely handled. The light is dull, the color sombre. Probably Eeckhout had little to do with it, notwithstanding his signature.

BUDAPEST:
MUSEUM

Pomona and Vertumnus
Signed 1669.

Presentation in Temple
Signed 1671.

DRESDEN:
GALLERY

Jacob's Dream
Signed 1669. *Hanf.**

An artificial but not unpleasing picture.

Christ's Presentation in Temple
Not signed.

FRANKFORT:
STAEDEL
INSTITUTE

Portrait of Commelin
*Signed.**

GRENOBLE:
MUSEUM

Portrait of Man
Signed 1644. *Reproduced in Gonse, "Les Musées de France."*

HAMBURG:
KUNSTHALLE

Christ Among Doctors

HANOVER:
LAPORTE SALE

David and Bathsheba

LILLE:
MUSEUM

The Tribute Money
Signed 1673.

LONDON:
NATIONAL GALLERY

Wine Contract
Signed 1657.

MUNICH:
OLD PINACOTHEK

Jesus in Temple
Signed 1662.*

"It may be profitably compared with some of the work ascribed to Rembrandt with so much positiveness in the various European galleries. . . . A good picture, with good color, light, and grouping of the figures."—*New Guides to Old Masters, Munich.*

Alexander and Wife of Darius
Not signed.

It is similar in composition to the Continence of Scipio picture, a signed Eeckhout in the New York Historical Society.

NEW YORK:
HISTORICAL SOCIETY

Continence of Scipio
Signed.

Alexander and Wife of Darius
Signed 1670.

Another version in Munich, Old Pinacothek. The pictures are not of the same size or exactly the same in composition.

PETROGRAD:
HERMITAGE

Alexander and Family of Darius
Signed 1662.

ROTTERDAM:
MUSEUM

Ruth and Boaz
Signed 1655.

This picture should be compared with the Rembrandt of Abraham Sending Away Hagar (*K.K.*304, *B.*334), though the resemblance should not be too seriously considered. The so-called Rembrandt is probably by Victors, perhaps following Eeckhout.

PICTURES BY EECKHOUT
GIVEN TO REMBRANDT OR OTHERS

BERLIN:
KAISER-FRIEDRICH MUSEUM

Susanna and Elders
Signed Rembrandt 1647, *K.K.*289, *B.*322, *Hanf.**

With Eeckhout landscape and architecture at back, his steps in front, a pretty girl-model for Susanna, and characteristic types for elders, the one at back appearing in the Louvre Eeckhout of Anna Consecrating Her Son. The doing of the drapery and the lighting are quite as convincingly Eeckhout as the background buildings. At left a loop-hole out to landscape, figures on dark ground, rock at right with trailing vines. Susanna well indicated; her hands the same as in the

Eeckhout pictures here in the Berlin Gallery—the Daniel's Vision, the Mercury and Argus, and the Presentation. The face is like that of the higher angel in the Dresden Eeckhout of Jacob's Dream. Probably Eeckhout took the composition and pose of the figure, with the suggestion of landscape, from Flinck's Susanna (given to Rembrandt) at The Hague, done possibly ten years before. Still conviction is not clearly established here for Eeckhout. There is some doubt about it, but for the moment it may be tentatively given to him. So stated in 1911 in my *New Guides to Old Masters, Berlin.* The Susanna of the Louvre, following this Berlin Susanna, is by another hand, as is also the Bonnat head of Susanna.

DANIEL'S VISION

*Attributed to Rembrandt, K.K.298, B.332, Hanf.**

It is in perfect agreement with the Amsterdam Eeckhout of the Sportsman Resting. The drawing of the figure, the hair, the type, the bank is practically the same. It may also be compared in landscape, especially the bank, with the signed Eeckhout, Mercury and Argus, in this Berlin Museum (No. 829). Notice the dark ground, rock wall, bank with trailing vines, and scrap of sky seen only in a corner. Notice the same composition in the Tobias and Angel, given to Rembrandt in this gallery, and listed herein under Eeckhout.

"A picture of decided merit in its drawing of figures, its landscape, its color, and its painting. But at just what period Rembrandt painted the pretty angel with the golden hair remains something of a mystery. Where else does he show this style or quality—in what picture, in what gallery? The picture comes nearer to a good example of Eeckhout or Bol."—*New Guides to Old Masters, Berlin, p.* 89.

TOBIAS AND ANGEL

Signed R., K.K.Supp. 62.

Formerly called a Flinck. It is an Eeckhout in types, landscape, dog, composition, and light. Note the trailing vine from the rocks at right and the scrap of stormy sky at left, the dark ground with figures in light relieved upon it. It agrees with the Daniel's Vision and the Mercury and Argus here in Berlin, and with the Sportsman picture at Amsterdam. Eeckhout, with figures or interiors or landscapes, is always fond of a dark ground upon which he can lay bright colors and sharp high lights. Note that the dog drinking is the same dog shown in the Joseph's Bloody Coat picture, put down to Rembrandt, but by Eeckhout. With a forged "R" upon this Berlin picture.

BRUNSWICK:
MUSEUM

CIRCUMCISION

Attributed to Rembrandt, K.K.Supp. 104.

This is said to be a studio copy of "the lost Circumcision of 1646," but it is an Eeckhout original, and not a good one at that. It should be compared with the signed Eeckhout in the Louvre, Anna Consecrating Her Son, with which it agrees in types, composition, drawing, color. There is little or no question about the Brunswick work being by the same hand as the Louvre work.

DUBLIN:
NATIONAL
GALLERY

HEAD OF OLD MAN

Signed Rembrandt, K.K.357, B.372.

This is the head of the Jacob of Joseph's Bloody Coat of the Derby Collection. Done in the Eeckhout manner.

GLASGOW: CORPORATION GALLERY

TOBIAS AND THE ANGEL

*Attributed to Rembrandt, K.K.*299, *B.*344.

It is probably an Eeckhout shop sketch.

THE HAGUE: MUSEUM, BREDIUS COLLECTION

TWO NEGROES

Signed Rembrandt 1661, *K.K.*495, *B.*513.

The handling of the light, the brushing, the drawing all point to Eeckhout. The head of the foreground negro appears in the Continence of Scipio, a signed and important Eeckhout in the Gallery of the New York Historical Society—the same model drawn in the same way. It will perhaps be contended that Eeckhout was merely following the Two Negroes of Rembrandt, but there is no argument for a following here. The Two Negroes is not a marvel. It is almost black and white, but has a shade of yellow in it. The high lights are laid on over the darks and dragged thinly for luminosity and to modify the dark underneath—a peculiarity of Eeckhout. It is merely an interesting study by Eeckhout. In 1911 I wrote of it:

> "The picture is flat, lacks depth and air, and is not well modelled or drawn. It is probably not by the painter of the Negro Head in the Berlin Gallery (No. 825), Hendrick Heerschop. It is somewhat different from the Berlin picture. It is certainly not by Rembrandt."—*New Guides to Old Masters, The Hague, p.* 86.

LONDON: NATIONAL GALLERY

WOMAN BATHING

Signed Rembrandt 1654, *K.K.*407, *B.*353.

In a golden-brown tone with brown shadows. The whites of the shirt brushed down with a full brush. Background dark, a tree suggested at right. Easily handled in the style of Eeckhout, and probably done by him. Assignment tentative.

DIANA BATHING

Attributed to Rembrandt, K.K.Supp. 33.

In the manner of Eeckhout. Compare with the signed Eeckhout of Bathers in the Ryks Museum, Amsterdam, for both figures and landscape. The dogs are those of the Amsterdam Sportsman by Eeckhout. The spot-lighting is also his.

LONDON: ALLENDALE COLLECTION

TRIBUTE MONEY

Signed Rembrandt 1656, *K.K.*380, *B.*403.

Probably by the same hand that did the Joseph's Bloody Coat of the Derby Collection and the Eeckhout Woman Taken in Adultery of the Ryks Museum and the Six Collection, Amsterdam. Note the types and drapery, the figure seated in the foreground, and the distribution of the lights in spots. It has, too, the same emotional quality as the pictures cited. Assignment tentative.

LONDON: WESTMINSTER COLLECTION

THE VISITATION

Signed Rembrandt 1640, *K.K.*224, *B.*241.

An earlier work than the Joseph's Bloody Coat of the Derby Collection, but the types are nearly the same. Both the Mary and Elizabeth are repeated in the Derby picture, also the dog. The architecture and distant city view are peculiar to Eeckhout's work.

LONDON:
DERBY
COLLECTION

JOSEPH'S BLOODY COAT

Attributed to Rembrandt, K.K.303, B.335.

The Jewish types are Eeckhout's, especially those at the extreme right, where the highest head is like that of the Madonna in the Descent at the Hermitage. The old man's head is found in the Hamburg Eeckhout of Christ and the Doctors. The woman central appears frequently in Eeckhout. The composition by spots of light again points directly to Eeckhout, with the architecture, the kneeling figures, the dogs, especially the hound dog, which appears also in the Amsterdam signed Eeckhout of the Resting Sportsman—the dog crouching on the ground. It does not follow after other pictures by Eeckhout, for the reason that Eeckhout was vacillating and imitative—always trying something new. But the spirit and feeling of it is that of his other pictures. His emotional reaction was substantially the same.

MUNICH:
OLD
PINACOTHEK

THE DESCENT

*Signed ("falsely," according to the Munich Catalogue), C. Rlembrant, K.K.*163, *B.*125, *Hanf.**

THE RAISING OF THE CROSS

*K.K.*163, *B.*124, *Hanf.**

This picture has a suggestion of Solomon Koninck about it, especially in the man on horseback. No signature or date. Both the Descent and the Raising were probably executed in part by Eeckhout. He was possibly helped by Rembrandt pupils in the Rembrandt shop in some of the execution. There is too much varied handling for any one hand, though even that matter is somewhat confused by restorations and repaintings. It is not probable that any picture of this series was done before 1639 or 1640, notwithstanding the date on the Ascension. The series was not completed according to the dating until after 1646.[1]

THE ASCENSION

Signed Rembrandt 1636, *K.K.*165, *B.*127, *Hanf.**

To be compared closely with the signed Eeckhout of Joseph's Dream in the Dresden Gallery. Not only is the composition of light and dark the same, but the building up of the figures is similar, the arrangement of the tree and figure at left in each is also similar. The chief angel type in the Joseph's Dream is the same as the figure in white kneeling in the foreground of the Ascension. Follow also the handling in the drapery of the robes of the foreground angel and those of the Christ. Notice the way they are spread and ruffled at the bottom. The cherubs are similar in types and actions. All of the drawing is practically the same in both pictures. Belongs to the Passion Series.

PARIS:
LOUVRE

HENDRICKJE STOFFELS

*Attributed to Rembrandt, K.K.*327, *B.*350.

With a golden tone coming from too much varnish, perhaps. Dress brownish, red feathers at right and left of head. Done with a light brush, with downward strokes in the white undervest and overlaying strokes across the shoulder to lighten the material. Eeckhout's type and method all through—especially the handling, which is unmistakably his. Compare for brushwork with the Two Negroes at The Hague, given to Rembrandt but by Eeckhout.

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[1] The chronology of these pictures is confused by false signatures and false dates. See Michel, *Rembrandt*, vol. I, p. 159.

Bathsheba

Signed 1654, *K.K.*374, *B.*354.

There are analogies here that might be pointed out in the attendant, the robe at back, the doing of the white cloth, the drawing, and yet it must be said that doubts remain. The assignment is tentative. It needs confirmation. There are resemblances here to Horst in the attendant and in the figure of Bathsheba.

PETROGRAD:
HERMITAGE

The Descent

Signed Rembrandt 1634, *K.K.*164, *B.*126, *Hanf.**

No weight should be attached to the date or signature. A variation of the Munich picture, perhaps done after the Munich version. It is in a darker scheme of light and is almost certainly by Eeckhout. The type and drawing of the swooning Madonna would alone almost confirm his hand in the picture. Notice the likeness in the Madonna to the dreaming Jacob in Jacob's Dream of the Dresden Gallery—a signed Eeckhout. There are one or more variations of this picture, possibly done by Rembrandt pupils following Eeckhout.

STOCKHOLM:
MUSEUM

Young Girl at Window

Signed Rembrandt 1651, *K.K.*325, *B.*397.

Once more the spirit, type, and manner of Eeckhout are here shown. It suggests in some way the Polish Rider (*K.K.*435), which has been attributed to Eeckhout, but with no certainty. Notice the pronounced out-of-value whites.

SURESNES:
NARDUS
COLLECTION

Study Head

*K.K.*540.

A study head of the foremost elder in the Susanna and Elders of the Berlin Gallery.

If the pictures by Eeckhout are placed together in reproductions they will not reveal so positive a personality as, say, Drost or Horst or Backer, because Eeckhout was, as I have said, vacillating in purpose and disposed to try many different ways and routes in art. Still a series of repetitions, analogies, and likenesses, both mentally and technically, runs through all his works, so that the man may be followed with considerable certainty.

ESSELENS, JACOB

1626–1687

A landscape painter of the Rembrandt school, few of whose works are now extant. Immerzeel mentions him, but there the record stops. His pictures suggest that he had travelled and seen the works of other painters. He does not show as a great original, but merely as a capable painter. Of his pictures the following are still under his name.

AMSTERDAM:
RYKS MUSEUM

On the Strand

Signed.

BRUNSWICK:
GALLERY

Mountain Landscape
Signed.

With ruins in foreground, nude figure, red and blue garments, blue sky, water in foreground. Suggestive of possibilities in the mountain landscapes assigned to Rembrandt.

COPENHAGEN:
MUSEUM

Beach Scene
Signed.

With smoky white clouds rising into the sky, gray Van Goyen hills, sea and distance. Foreground shows sails and small figures.

GLASGOW:
CORPORATION
GALLERY

The Hunt Meet
Signed.

With small figures in foreground and a green-blue distance.

LEIPSIC:
MUSEUM

Strand Scene
Signed.

Beach scene with figures, sails, rising clouds. In the style or, at least, suggestive of Verschuring.

PARIS:
SCHLOSS
COLLECTION

Shore Piece
Signed.

ROTTERDAM:
MUSEUM

Wood Landscape
Signed.

With small figures and dogs in foreground.

CHAPTER IX

PICTURES BY PUPILS
(CONTINUED)

FABRITIUS, BERNAERT

1624–1673

WITH Bernaert and Carel Fabritius one meets with confused and contradictory testimony. Almost all the data about them are lost. Bernaert seems to have been a Rembrandt pupil before 1650, and perhaps as early as 1640. He signed pictures from 1650 up to 1672. His pictures are said to have closely followed Rembrandt's, but one does not get such an impression from the pictures by him that remain. He seems to have been a very serious-minded, rather sombre person, if one may judge by his signed works. They show blackish shadows, shadow-saturated colors, flat simple handling of the brush, large planes, and large masses in composition. The exception to the sombre is shown in his children's portraits, which are very winning and charming, in a warm tone, and beautifully handled. For examples, note the children in the Peter in the House of Cornelius at Brunswick. If the Titus portraits, that I have put down to him tentatively, are his work, then his mood becomes still brighter and his handling more varied and effective. There is an early tendency toward heads and hands a little out of scale, as shown in the Bergamo picture, and toward rather intense types, as shown in the Vienna and Frankfort heads.

The full measure of the man has not by any means been taken. We shall have to await the discovery of more of his pictures. But from what works we have by him we know him to be an original and accomplished painter. The emphasis heretofore has been thrown on Carel Fabritius, and Bernaert is supposed to have been his follower, but there is apparently no reason for this. Nor is there reason for saying that he followed Eeckhout. He was sufficient unto himself. It is apparent in several portraits that the brothers were close together in methods and view-point at one time and probably influenced one another to some extent; but beyond that each seems to have been individual and creative.

PICTURES BY BERNAERT FABRITIUS

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM:
RYKS MUSEUM

Portrait of the Architect Willem Van der Helm and Family

Signed 1655, Hanf.

Agrees with the Vienna Academy and the Frankfort Staedel Institute portraits, except that it is more official and a little smoother, as were all these family groups and regent pictures. Early work.

ARRAS:
MUSEUM

Abraham Receiving Angels

Signed 1664.

BERGAMO:
GALLERY

Satyr and Peasant Family

Signed. Reproduced as frontispiece to "Raccolte d'Arte," Bergamo.

BRUNSWICK:
MUSEUM

Peter in House of Cornelius

Signed 1653.

With dark, rather blackish shadows. Peter very tall, red tablecloth right, dull reds in gowns at left. The whites are cold. The painting in the robes is done with a downward stroke. Rather thinly but easily done. Early work. Notice the types of children that afterward appear in the early portraits of the so-called Titus, son of Rembrandt.

CASSEL:
GALLERY

Mercury and Argus

Signed 1662. Hanf.

Similar to same subject by Eeckhout at the Berlin Museum. A third picture of same subject in the Beets' Collection at Amsterdam ascribed to Rembrandt (*K.K.Supp.* 115). Flatly painted, not thumbed or kneaded, with free but not loaded brush, shadows dark, Argus in bright red garment. Mercury in dull blue.

COPENHAGEN:
MUSEUM

Presentation in Temple

Signed 1668.

The color is variegated, as are also the types. The picture shows in architecture, costumes, and figures some slight Italian influence. Well drawn, with reds in caps and blue and yellow in robes. The young girls are round of face and short of chin.

DRESDEN:
GALLERY

Portrait of Young Woman

Said to be a copy of Rembrandt's Hendrickje Stoffels in Metropolitan Museum, New York, but the Metropolitan picture is by Bernaert Fabritius, not Rembrandt. This Dresden picture is probably a replica by Fabritius. It is not a copy. It is freely painted, with sharp brows, blackish shadows from dark underbasing, red-rouged lips. Darker than the Metropolitan picture.

DARMSTADT:
MUSEUM

Mother Combing Child's Hair

Signed falsely Rembrandt 1652.

Now given to Bernaert Fabritius, but there may be some doubt about it. The Fabritius color and dark shadows are lacking. A good picture that can be assigned to Fabritius only in a tentative way.

FRANKFORT: STAEDEL INSTITUTE

Birth of John Baptist

Signed 1669.

The signature may be questioned, but the picture is probably by Fabritius, though by no means important. A picture of the same subject in National Gallery, London. Neither speaks very loudly for Fabritius, though both are probably genuine.

Young Man with Red Coat

Signed 1650.

Smoothly and flatly painted; not loaded, thumbed, or dragged; in fact, rather thinly done. It agrees perfectly with the Vienna Academy Young Man in Shepherd Costume, except that here even the small high lights are missing.

LONDON: NATIONAL GALLERY

Birth of John Baptist

It agrees with the Brunswick picture, especially in types and color.

Adoration of Shepherds

It is questionable if it be by Fabritius.

SCHWERIN: MUSEUM

Bust of Man

Not in Catalogue and attributed only.

In red cap and cloak, yellow under-robe, white at neck. Thin, sharp face, long nose, hollow-eyed. A questionable Fabritius.

STOCKHOLM: MUSEUM

Hagar

Signed 1650.

VIENNA: ACADEMY

Young Man in Shepherd Dress

Signed.

An excellent picture. With a green garland of leaves over shoulder. Easily done, but not with a loaded brush. On the contrary, it is thinly and flatly painted. High lights in small dots only. Shadows in eye sockets and elsewhere rather dark. Dress done with flat strokes. The hand on the stick should be carried into the National Gallery and compared with the hands of the Rembrandt Portrait of a Woman (*K.K.*508), a picture done by Fabritius. Reds at sleeve and in lips and nostrils. Hair falling free.

PICTURES BY BERNAERT FABRITIUS

GIVEN TO REMBRANDT OR OTHERS

BERLIN: KAPPEL COLLECTION

Hendrickje Stoffels

Attributed to Rembrandt, K.K.Supp. 59.

The same type as that in the Metropolitan Museum Hendrickje and done in precisely the same way. It is perhaps a first study for the former picture.

CAMBRIDGE: FITZWILLIAM MUSEUM

Portrait of a Child

Attributed to Nicolaes Maes.

Little girl in brownish-red dress, golden-colored cap with white edge, white cuffs, golden braid on dress, red tablecloth, green curtain, red cherries in left hand, branch with fruit on table. The child has red spots on cheeks, white high lights in eyes, with brownish-red background and black-and-white tiled floor as in the Brunswick Peter in the House of Cornelius picture. The shadows are in long, dark streaks, flatly brushed. All the handling is flat and easily done, the first intention carrying through without change or addition. The flat handling and the fruit agree exactly with the Vienna picture.

CASSEL:
GALLERY

MAN IN ARMOR, CALLED "THE WATCH"

Signed Rembrandt 1655 *over an earlier inscription, K.K.*432, *B.*464.

It has no mark of Rembrandt, not even in the untrue signature. It has the dark shadows, sharp brows, long fingers, blackish nails, and flat brushing of Bernaert Fabritius, and is probably by him. Compare with the Man in Red Cap at Dresden and the Rothschild Portrait at Paris.

DRESDEN:
GALLERY

MAN IN RED FUR CAP

*Attributed to Rembrandt, K.K.*432, *B.*467, *Hanf.**

With Fabritius reds, dark shadows, large hand, flat brushing. Coat touched with short downward brush strokes, easily, but not conspicuously, producing high lights. Brows a little sharp and fingers long. It is, too, in the Fabritius mood. It was formerly known and attributed to Fabritius, but later authority has arbitrarily promoted it to the Rembrandt rank. Not signed.

LONDON:
NATIONAL
GALLERY

PORTRAIT OF WOMAN

Signed Rembrandt 1666, *K.K.*508, *B.*499.*

Almost any one should be able to say that this is not the mental view, nor has it the technical style of Rembrandt. The drawing of the hands, the treatment of the surface, the shadows, the black-and-whites are not his. They are nearer Bernaert Fabritius than any other painter known in the Rembrandt School. Compare the hands with that in the Vienna Young Man in Shepherd Dress. Compare the drawing with the Young Man at Frankfort by Fabritius.

LONDON:
SIR ROBERT
WITT
COLLECTION

PORTRAIT OF YOUNG GIRL

Attributed to Bol.

The color and shadows, with a certain flat handling of the brush, seem to put this fine picture in the class with the Frankfort and Vienna portraits by Fabritius. Sir Robert Witt, an authority on Dutch pictures, thinks differently and gives it to Bol, but it seems too strong for Bol. It is placed here to Fabritius tentatively.

NEW YORK:
METROPOLITAN
MUSEUM

HENDRICKJE STOFFELS

Not signed, K.K.Supp. 87.

Another version of this picture, attributed to Fabritius, is in the Dresden Gallery—it being supposed that the Metropolitan picture is a Rembrandt and that Fabritius, as his pupil, copied it. There are four pictures of this model (not necessarily Hendrickje) in existence. They are this Metropolitan picture; the Bathsheba, a signed Drost in the Louvre; Hendrickje at a Window in the Berlin Museum, probably by Rembrandt (*K.K.*409); and a Hendrickje Stoffels in the Mendelssohn Collection, Berlin (*K.K.*410). The model in all of them seems about the same age, except in the Mendelssohn picture she seems a little older. The Drost is identified by signature, the Metropolitan picture is probably by Bernaert Fabritius, the Berlin one by Rembrandt, the Mendelssohn picture is by an unknown contemporary of Fabritius, whose identity cannot as yet be established.

This Metropolitan picture is in the dark, rather sombre Fabritius mood, is flatly painted and peculiarly marked by its Fabritius red—quite a different red from that of Rembrandt or Maes or any pupil of the school. It agrees very well with the portraits by Fabritius at Frankfort and Vienna. Compare it with the child portrait of Titus in this gallery, supposed to be by Rembrandt, but by Fabritius.

Portrait of Titus

Signed Rembrandt 1655, *K.K.*413, *B.*442.

In agreement with the Hendrickje in the same room of the Metropolitan. It also agrees with the fine portrait in the Cook Collection at Doughty House, is, in fact, the same model at a later date, given with less spirit and verve and more melancholy. These child-portraits hark back to the children in the Fabritius Centurion picture at Brunswick.

NEW YORK:
FRICK
COLLECTION

Portrait of Man

Signed Rembrandt 1648?, *K.K.*345, *B.*365.

It runs close to the work of Carel Fabritius (whom Bernaert is supposed to have followed) with black shadows and the Fabritius sombreness. In type and pose it is like the Amsterdam Architect portrait. An excellent portrait. Assignment tentative.

RICHMOND:
COOK
COLLECTION

Portrait of Titus

Attributed to Rembrandt. *K.K.*336, *B.*440.

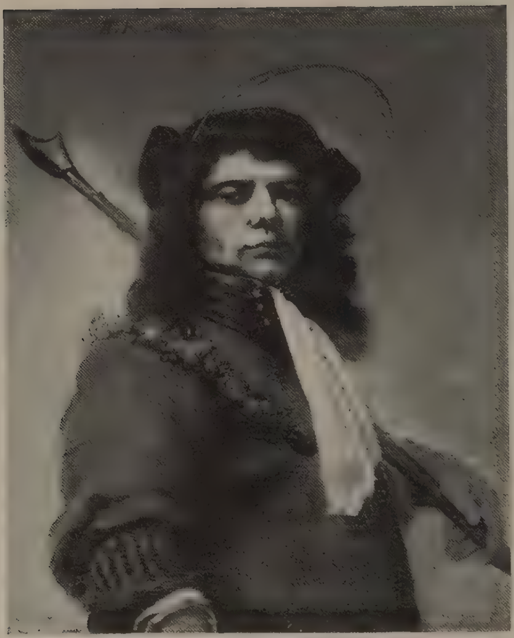
Done with great ease in the lightest and most flaky brushing of Fabritius. It has much verve and color charm. For the type one finds perhaps the same model—at least done in the same way—in the two little children in the signed Brunswick picture, Peter in the House of Cornelius. Notice the way the hair is treated in the children of both pictures. The hair in the Cook picture is yellow, the face pale with red spots in the cheeks, as in the Cambridge Portrait of a Little Girl. These two pictures, with the Vienna Portrait in Shepherd Costume cannot be studied in their flat handling without a feeling that Fabritius must have seen some picture of Velasquez. The handling is quite different from that of any painter in the Rembrandt School. Also these portraits lead one to the conclusion that Bernaert Fabritius was perhaps the most distinguished of the Rembrandt pupils. He and Aert de Gelder have vastly more distinction than the Bols, Flincks, and Eeckhouts. Doctor Hofstede de Groot suggests that the subject of the Cook picture is the young Prince of Orange, William the Third, and he accounts for Rembrandt's unusual handling in this picture by saying "that no method was strange to the great artist."

PARIS:
ROTHSCHILD
COLLECTION

Portrait of Man

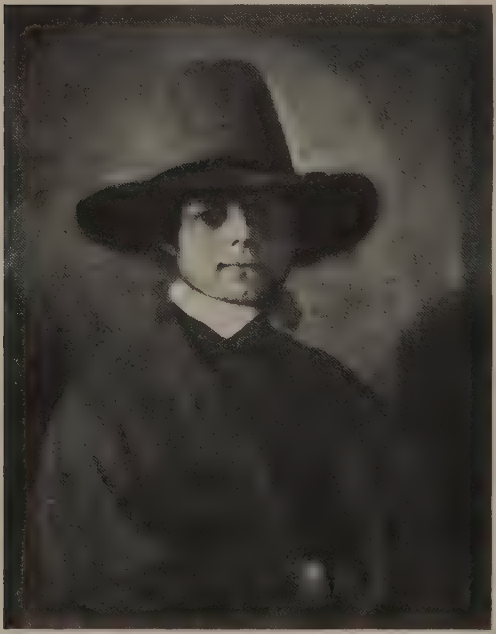
Attributed to Rembrandt, *K.K.*541, *B.*468.

There is an eighteenth-century engraving done by J. F. de Frey of this portrait, upon which is the name of "Drost, pinxit 1654"; but the portrait itself seems more like Fabritius than Drost. Compare it with the Bergamo Satyr and Peasant Family (*Raccolte d'Arte*, Bergamo, frontispiece), and the type of man reappears in the Satyr; also the hands are the peasant's hands. The brushing, too, is much the same.

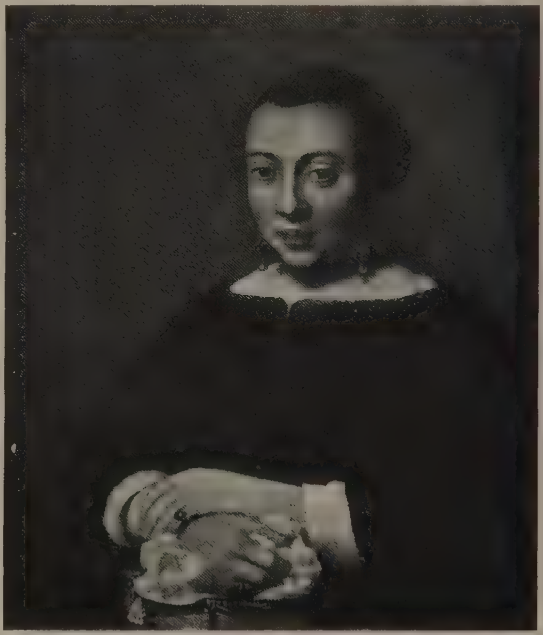


47. B. FABRITIUS: YOUNG MAN IN SHEPHERD COSTUME
Vienna Academy

48. B. FABRITIUS (GIVEN TO REMBRANDT): PORTRAIT OF TITUS
Metropolitan Museum, New York

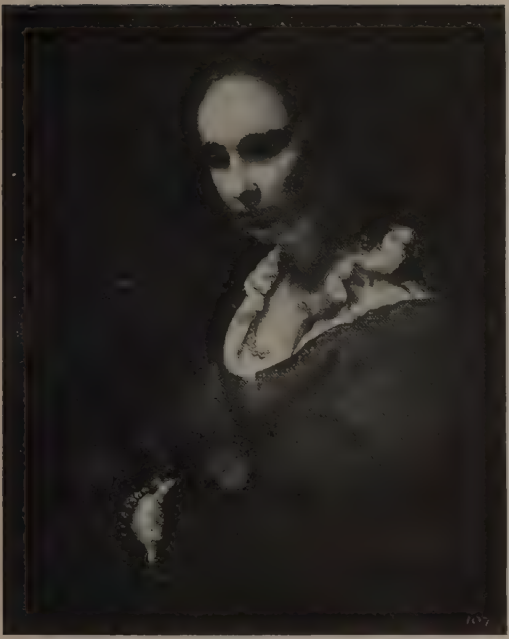


49. B. FABRITIUS: YOUNG MAN
Staedel Institute, Frankfort

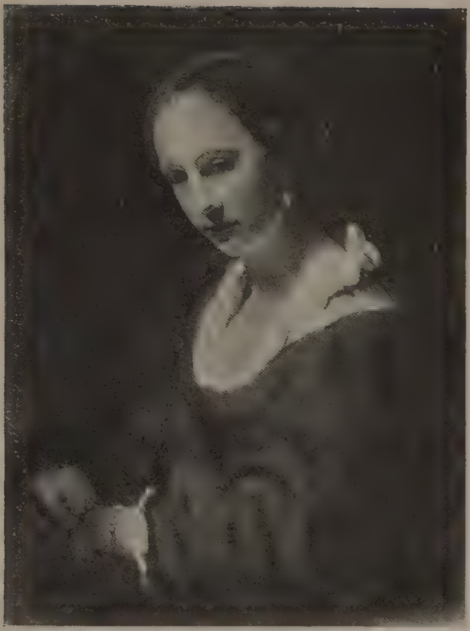


50. B. FABRITIUS (GIVEN TO REMBRANDT): PORTRAIT OF WOMAN
National Gallery, London

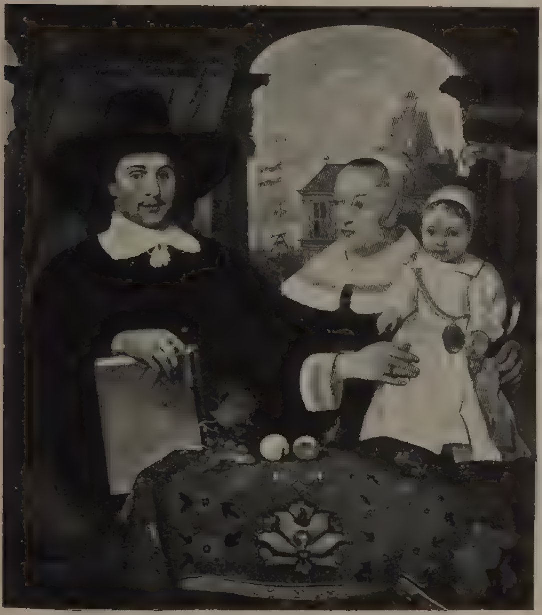
PLATE XIII



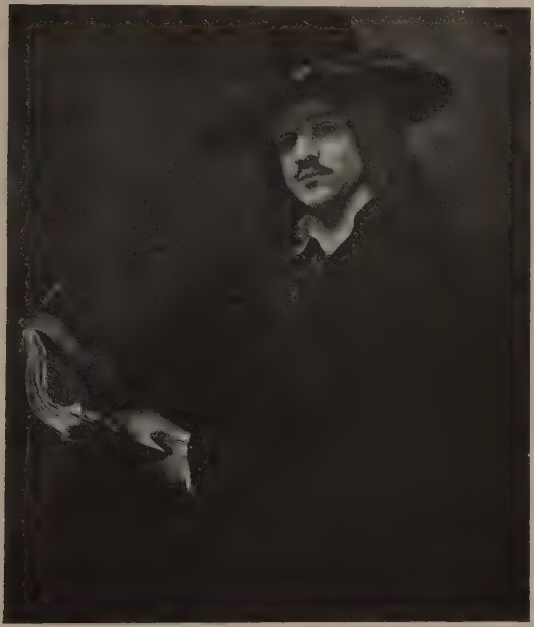
51. B. FABRITIUS: PORTRAIT OF YOUNG WOMAN (HENDRICKJE)
Dresden Gallery



52. B. FABRITIUS (GIVEN TO REMBRANDT): PORTRAIT OF HENDRICKJE STOFFELS
Metropolitan Museum, New York



53. B. FABRITIUS: ARCHITECT AND FAMILY
Ryks Museum, Amsterdam



54. B. FABRITIUS (GIVEN TO REMBRANDT): PORTRAIT OF MAN
Frick Collection, New York

PLATE XIV

It agrees with the Dresden Man in Red Fur Cap, and a similar model is in the Brunswick Cornelius picture and the Cassel picture of The Watch. But it may be admitted that there is some confusion here between the late pupils of Rembrandt, such as Drost and Fabritius, and perhaps others whose work we do not know at all.

FABRITIUS, CAREL

1614?–1654

Carel Fabritius is the most praised of all Rembrandt's students because, perhaps, he died early, and, because again, we know little about him. However, what we do know about him indicates that he was a painter of ability and originality. Jan Vermeer of Delft is supposed to have been his pupil. With his brother, Bernaert Fabritius, the trio make something mysterious and uncertain in art history. One knows uncertainly the distinctive style of either brother or the great pupil. See the note hereafter on Jan Vermeer. A summary of Carel Fabritius at the present time could only be tentative. The thing now worth while, perhaps, is to list his pictures as best one may, with the understanding that they are subject to change.

PICTURES BY CAREL FABRITIUS

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM:
RYKS MUSEUM

Abraham de Notte

Signed 1640, *Hanf.** *Reproduced in "Burlington Magazine," May*, 1921.

Flat painted in the coat, simply done in face, based in brown, smeared and dragged a little, but in agreement with the Rotterdam portrait.

Salome with Head of John Baptist

Formerly attributed to Rembrandt. The types hardly suggest Fabritius. They are more select than we associate with this painter. The drawing and handling are smooth and rather academic, in accord with a half-academic subject. It is underbased in brown, like the Rotterdam portrait.

GHENT:
MUSEUM

Portrait of Woman

Attributed. Reproduced in "Burlington Magazine," May, 1921.

The attribution is by Mr. Percy Moore Turner, and seems warranted.

THE HAGUE:
MUSEUM

The Linnet

Signed 1654, *Hanf.** *Reproduced in "Burlington Magazine," May*, 1921.

White ground, gray box, linnet with red on bill and yellow on wing. Name signed conspicuously, 1654. Affords little clew to Fabritius' other works.

Portrait of Old Woman

Formerly attributed to Rembrandt. Now given to Carel Fabritius.

It is small and not important. Attribution is questionable.

THE HAGUE: HOFSTEDE DE GROOT COLLECTION

The Warrior

Attributed.

The attribution is generally accepted.

MUNICH: OLD PINACOTHEK

Portrait of Man

(*No.* 2080.)

Perhaps the same model as in the Rotterdam so-called portrait of Fabritius. Black hat and coat, red collar and under-jacket, square modelled nose, loosely painted hair. Formerly attributed to Rembrandt.

ROTTERDAM: MUSEUM

Portrait of Painter

Signed. Reproduced in "Burlington Magazine," May, 1921.

Formerly falsely signed with name of Rembrandt. Twice signed with name of Fabritius, one signature scratched through the wet paint, the other dated 1645. A gray-green ground, brownish coat and hair, red lips, blue dragged on upper lip and under eyes. Easily but thinly brushed. Based in brown with high lights dragged over it, leaving dark sockets for the eyes. The brown shows through at throat and elsewhere. The hair loosely done. A portrait of much virility and intensity.

SCHWERIN: MUSEUM

Soldier at Gate

Signed 1654. *Reproduced in "Burlington Magazine," May,* 1921.

A plainly signed, well-preserved, and excellent picture. A dull band is hanging from the shoulder of the man. The light is excellent, the shadows luminous, the high lights dragged a little as in the Linnet picture at The Hague, but nothing is thumbed or kneaded or laid on with heavy impasto. The handling is flat and not marked. The picture has a modern look, and is half-impressionistic in the treatment of the vines. It neither agrees nor disagrees entirely with other pictures attributed to Carel Fabritius. It leads nowhere, has no significance as a criterion or even a clew, and apparently stands by itself.

Several other pictures are attributed to Carel Fabritius—the Guard at Rome, the Balaam picture at Amsterdam—but they are too uncertain to accept as typical of the painter. A picture by Fabritius, of small size, showing a merchant in a booth, has recently been acquired by the National Gallery, London.

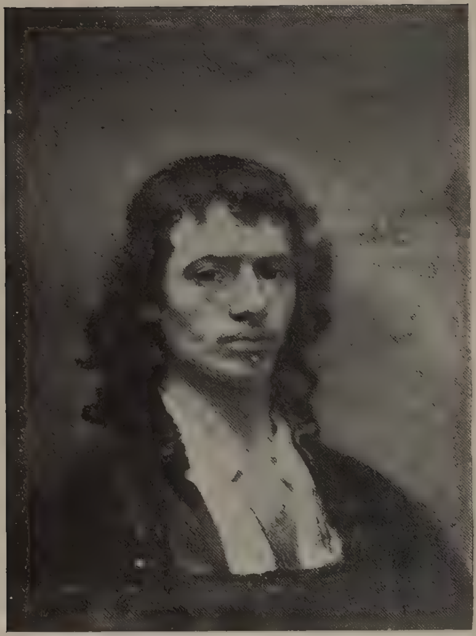
PICTURES BY CAREL FABRITIUS GIVEN TO REMBRANDT OR OTHERS

BRUSSELS: MUSEUM

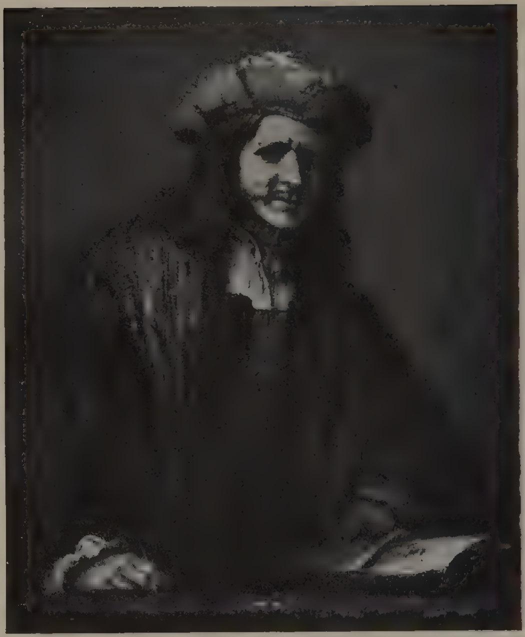
Young Man

Attributed to the Holland School (*No.* 713). *Reproduced in "Burlington Magazine," May,* 1921.

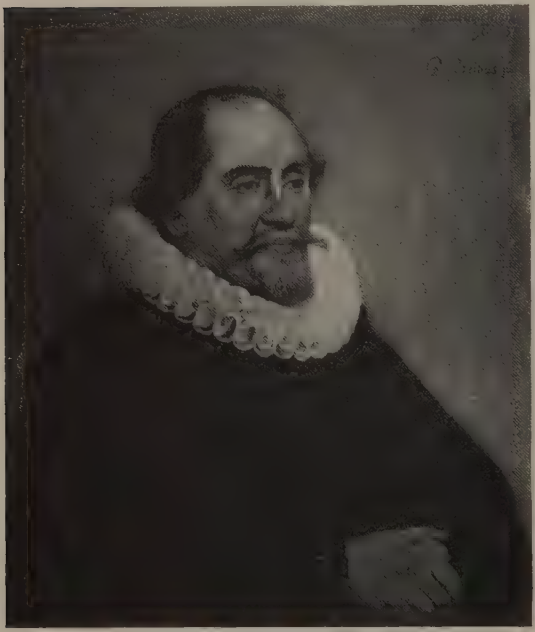
The attribution to Carel Fabritius is by Mr. Percy Moore Turner and is probably correct.



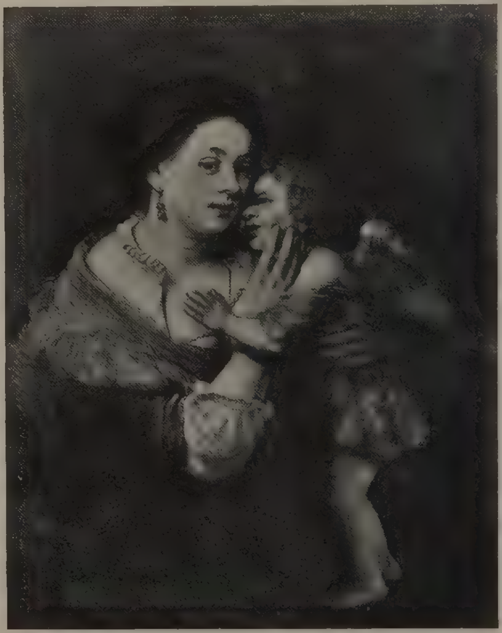
55. C. FABRITIUS: PORTRAIT OF THE PAINTER
Boymans Museum, Rotterdam



56. C. FABRITIUS (GIVEN TO REMBRANDT): PORTRAIT OF MAN
Schwab Collection, New York

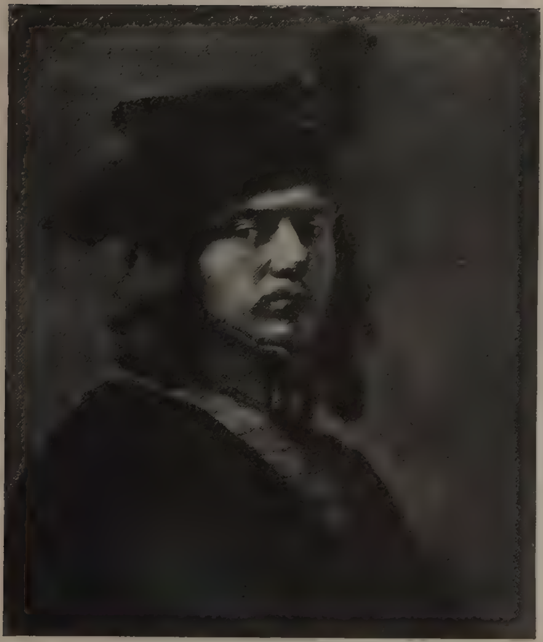


57. C. FABRITIUS: ABRAHAM DE NOTTE
Ryks Museum, Amsterdam

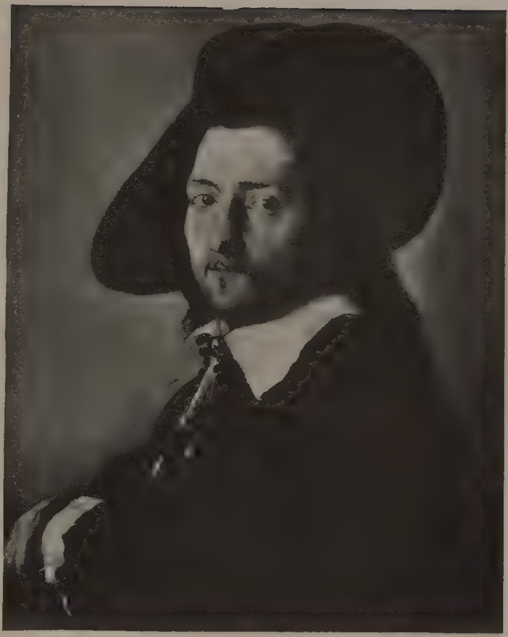


58. C. FABRITIUS (GIVEN TO REMBRANDT): VENUS AND LOVE
Louvre, Paris

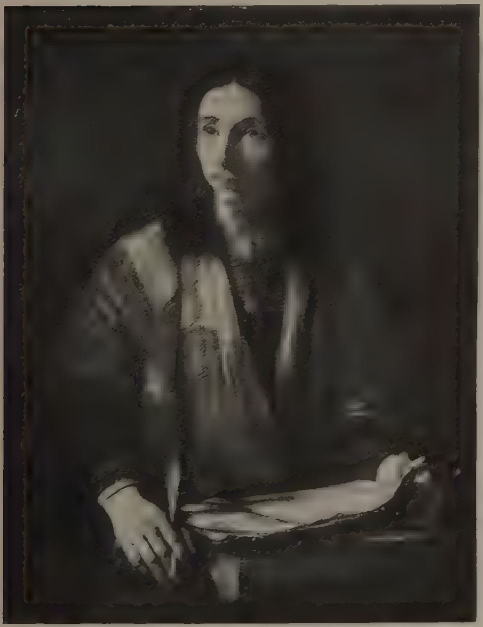
PLATE XV



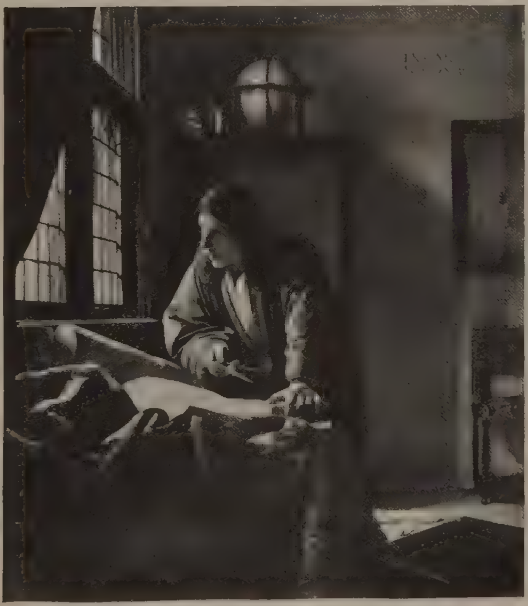
59. C. FABRITIUS: PORTRAIT OF YOUNG MAN
Old Pinacothek, Munich



60. C. FABRITIUS (GIVEN TO HOLLAND SCHOOL): PORTRAIT OF MAN
Brussels Museum



61. C. FABRITIUS (GIVEN TO REMBRANDT): PORTRAIT OF MAN
Old Pinacothek, Munich



62. VERMEER OF DELFT: A GEOGRAPHER
Staedel Institute, Frankfort

PLATE XVI

LEIPSIC:
MUSEUM

Portrait of Rembrandt

*Attributed to Rembrandt, K.K.*318, *B.*347.

It is handled and has a surface like the Fabritius portrait of himself at the Boymans Museum, Rotterdam. There is some reason for thinking it by Fabritius, and none whatever for thinking it by Rembrandt. But the attribution must be considered as tentative.

MUNICH:
OLD
PINACOTHEK

Portrait of Young Man

*Attributed to Rembrandt, K.K.*481, *B.*527.

The picture was formerly (and rightly perhaps) given in the Munich Catalogue to Carel Fabritius. In 1922 the picture was in the Aschaffenburg Gallery. The dragging of small high lights in white threads, the touch of the brush in the whites, the rather hard drawing of the eyes and brows, the hair, point to Fabritius. The coat is in red and yellow, with crisscrossed slashings of high light. The same model and some of the pose were probably used by Vermeer of Delft in his Astronomer in the Staedel Institute at Frankfort (illustrated herein), showing the influence of his master (Fabritius) upon him. This Fabritius influence is apparent in certain famous portraits put down to Vermeer of Delft hereafter.

NEW YORK:
SCHWAB
COLLECTION

Portrait of Man

*Attributed to Rembrandt, K.K.*502, *B.*526.

To be closely compared with the Fabritius portrait of himself in the Rotterdam Museum for the drawing of the face, in every detail of forehead, eyes, nose, mouth, chin Also compare for light and dark, the brushing of the hair, and costume. An excellent portrait. Attribution tentative.

PARIS:
LOUVRE

Venus and Love

*Attributed to Rembrandt, K.K.*480, *B.*439.*

The telltale color of the Cupid's garb is the first clew to strike the eye here. It is the same red cross-slashed with gold which one sees in the Portrait of a Young Man at Munich (*K.K.*481). With that clew given, the drawing, handling, and lighting offer confirmation. The hands are long and pointed (notice particularly the hands of the Cupid), dimpled in the knuckles, the eyebrows high, the high lights rather long and threadlike in whites, as is common with Carel Fabritius. Compare the hands in this picture with those in the Munich Portrait of a Young Man.

FLINCK, GOVERT

1615–1660

Flinck was not such an original character as either Bernaert or Carel Fabritius. He had something of a genius for assimilation and his ability was in measure an adaptability. He knew how to turn other people's inventions to his own account. Like Bol and Eeckhout, he was always more or less superficial, putting forth a smooth and pleasing exterior, but with no great body or substance beneath it. Vondel in verse called him "Apelles Flinck," from which one might infer that he knew as little about Flinck as about Apelles.

Flinck was, with Backer, under Rembrandt's instruction as early probably as 1633 or 1634, leaving the Rembrandt shop perhaps in 1636. He learned the early gray manner of Rembrandt, rather exaggerated it in catch points of high light upon jewels, silks, and still-life, and varied it by a facile handling of the brush. He developed a view-point of his own in color and was given to combinations of blue, purple, and green, especially in costumes and flowers. He also had a way of doing eyes that stare and give an alert look to his characters. And this, too, with much good drawing, clever composition, and easy brushwork.

He was later impressed by the Rubens-Van Dyck painting at Antwerp and inclined toward the sweep-and-trail of the academic brush rather than the broken and modelled surface of the Rembrandt school. Moreover, the Van Dyck fashion of making nobility look a little nobler than reality appealed to him. He liked elegance and aspired to classic form. Toward the end of his career he leaned toward the Italians. All his life he was producing an art somewhat more aristocratic in types than his models warranted.

Flinck produced many pictures and has many still standing to his name in European galleries. Some of the early ones were appropriated to Rembrandt, but his latter-day productions were too superficial to pass under any other than his own name. His pictures are often confused with those of Bol, Lievens, and Eeckhout. For examples, The Appearance to the Shepherds, at the Louvre, is by Flinck, but it has features about it that suggest Eeckhout, and two portraits at the Hermitage put down to Flinck are apparently by Lievens. And sometimes the Flinck signature is doubtful. He had a popular success all his life, and his pictures were in demand enough to excite occasionally the cupidity of the forger and imitator. This renders, once more, the establishment of a positive personality rather difficult. Besides, Flinck himself was not too positive a person. He vacillated, somewhat like Eeckhout and Bol. They were all clever, accomplished painters, but they had not the mind or the emotional element of painters like Drost, or Bernaert Fabritius, and hence left no such positive record.

PICTURES BY FLINCK

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM:
RYKS MUSEUM

The Albert Bas Company
(*No.* 924.) *Signed* 1645.

Chiefs of the Arquebusiers
Signed 1642, *Hanf.*

Fête of Civic Guard
(*No.* 925.) *Signed* 1648, *Hanf.**

Portrait of Leeuwen
Signed 1636.

Gerard Pieterz Hulft
Signed 1654.

Portrait of Amalia von Solms
Signed 1654.

Goze Centen
*Attributed.**

An early Rembrandtesque portrait, once given to Rembrandt, but done in the early manner of Flinck.

Portrait of Uitenbogaert

Isaac Blessing Jacob
Signed 1638.

The best of the Flincks in the Ryks Museum. It is in the style of Rembrandt.

> "Worse pictures than this by Flinck have passed for Rembrandts. It is good in color and light, if heavy in handling and somewhat weak in drawing."
> —*New Guides to Old Masters, Amsterdam, p.* 20.

AMSTERDAM:
SIX COLLECTION

Isaac Blessing Jacob
Signed.

BERLIN:
KAISER-FRIEDRICH MUSEUM

Portrait of Young Woman
Signed 1641.

An unusual Flinck, a bit sharp in drawing, and with an effort at textures in the transparent kerchief. The flesh notes brilliant.

Abraham Sending Away Hagar
Signed.

Very well drawn, and a fairly representative Flinck. The central group of three is well held together in a notable landscape. A warm tone in reds, browns, and greens, the whole luminous and atmospheric. The landscape and castle to be compared with those in the Susanna (given to Rembrandt) at The Hague.

BERLIN:
WEBER SALE, 1912

Portrait of Man
Signed 1640.

BRUNSWICK:
MUSEUM

Portrait of Girl
Signed 1636.

An excellent example of Flinck, both in type, subject, and color. Reddish-purple hat with field flowers, blue scarf, reddish-brown dress, hands, cheek, and mouth red. Thinly but easily painted. The color here is a clew to other pictures by Flinck, now under Rembrandt's name.

DRESDEN:
GALLERY

Old Man in Red Cap
Signed 1639, *Hanf.**

The model appears again in the Appearance to the Shepherds, by Flinck, in the Louvre.

Man in Black Cap
Signed 1643.

David Giving Letter to Uriah
Attributed, Hanf.

The only one of the three Flincks at Dresden not signed, but the most characteristic Flinck in the gallery, except the so-called Rembrandt of Saskia. (No. 1556), which is by Flinck.

THE HAGUE:
MUSEUM

Portrait of Man
Signed 16 *? ?*

Girl Near a Chair
Signed 1640.*

In kind like work of Cuyp and others, but exceptional in theme and not showing Flinck characteristics in any marked degree.

THE HAGUE:
PORTRAIT
EXHIBITION
1903

Christ as Gardener

Said to be a copy after the Buckingham Palace Rembrandt. It is perhaps a Flinck shop copy, because Flinck probably did the Buckingham picture.

Portrait of Lady

Portrait of Man

Portrait of Young Man
Signed 1637.

HAMBURG:
KUNSTHALLE

Portrait of Young Girl

With the wide-apart, round eyes peculiar to Flinck and in his manner as regards the dress, high lights, and arrangement of the figures. With the false signature of Rembrandt, according to the gallery catalogue.

LEYDEN:
MUSEUM

Portrait of Man
Signed 1640.

In black, with yellow gloves in right hand, hat in left hand.

LONDON:
WALLACE
COLLECTION

Portrait of Young Woman
Attributed, reproduced in Catalogue.

A handsome portrait, warm in coloring, and quite faultless in its drawing and brushing.

PARIS:
LOUVRE

Appearance to Shepherds
Signed 1639.

Young Girl as Shepherdess
Signed 1641.*

With flowers in her hair. Easily done.

PARIS:
STEENGRACHT SALE, 1913

Portrait of Man and Woman
Signed 1648.

PETROGRAD:
HERMITAGE

Portrait of Officer
Signed 1637.*

RICHMOND:
COOK COLLECTION

Return of the Prodigal

ROTTERDAM:
BOYMANS MUSEUM

Graswinckel and Wife
Signed 1646.

Small figures in landscape, black costumes with plum-colored underdress of woman showing slightly. Landscape has blue-green tone.

VIENNA:
LIECHTENSTEIN GALLERY

Diana and Endymion
Attributed by experts to Flinck, but in the gallery still listed as by Rembrandt.

It is in Flinck's manner, with his coloring and certain studio properties, such as the fat dog.

PICTURES BY FLINCK
GIVEN TO REMBRANDT OR OTHERS

DRESDEN:
GALLERY

Portrait of Saskia
Signed 1633, *K.K.*126, *B.*151.

A comparison of this portrait with that of the Young Girl portrait in the Brunswick Museum, signed Flinck in 1636, can leave little doubt about the common origin of both pictures. They have the same commonplace, rather vulgar conception and feeling, and the same point of view. Technically the handling is identical. The color is repeated in the purples of the hats and the blues of the dresses. The photographs will show similar identity in drawing and pose. If there is any doubt that this is not Rembrandt, or Rembrandt's Saskia, go in the large room of this Dresden Gallery and study the Rembrandt Saskia with the Red Flower, and the Rembrandt (by Bol) of Rembrandt with Saskia on His Knee. Here are three alleged Rembrandt Saskias. Are they the same model, are they seen in the same way, or painted by the same hand? This Flinck Saskia is under glass, which gives it a color quality it does not possess in reality. The handling, as in the Brunswick picture, is flat, sweeping in the oval of the chin and cheek. Add the color and the inclination of the head, and the picture becomes an undoubted Flinck. Another varied version in London.

ENGLAND:
ELGIN COLLECTION

Saskia
*Attributed to Rembrandt, K.K.*128, *B.*152.

It is the same model as in the Kramer (Paris) picture. Note the handling of light and shade on the faces and the drawing of the eyes, nose, mouth, and chin. They are almost identical.

GLASGOW:
CORPORATION GALLERY

Portrait of Young Man
*Attributed to Rembrandt, K.K.*149, *B.*173.

Said to be a portrait of Rembrandt, but it is merely a Flinck model. Open coat, red and purple cap, long hair, with the wide eyes, the shadow, the type, the drawing of Flinck.

THE HAGUE:
MUSEUM

Saskia at Her Toilet.

Signed Rem.

Reproduced herein and needing no argument for its Flinck origin. The same or a similar portrait now in Davis Collection, London.

Susanna at Bath

Signed Rembrandt 1637, *K.K.*180, *B.*193.*

Compare the background landscape with that in the Berlin Flinck of the Sending Away of Hagar. Notice the mountain sides at right, with the distant white buildings and the light upon them in both pictures. Susanna is a Flinck type, and the same model as the Saskia as Flora, or the Artemisia at Madrid, though younger and slighter in form. Ten years after this picture was painted, Eeckhout probably painted the Berlin Susanna, following this Flinck picture in pose and composition. But the rather refined, girlish type with Flinck became coarse and vulgarized with Eeckhout.

LONDON:
WALLACE
COLLECTION

Portrait of Boy

Signed Rembrandt 1633, *K.K.*139, *B.*178.

It is probably by some follower or pupil of Flinck, using Flinck's type, and exaggerating his work by spotty high lights.

LONDON:
HOLFORD
COLLECTION

Portrait of Young Man

Signed Rembrandt 1644, *K.K.*274, *B.*259.

It is the same sitter as in the Glasgow picture, and the picture is done in the same way.

LONDON:
MORGAN
COLLECTION

Portrait of a Painter

Not signed, *K.K.*346, *B.*364.

Quite in the Flinck vein. With the scrap of curtain at right, which he often used and probably picked up from Van Dyck. Assignment tentative.

LONDON:
DAVIS
COLLECTION

Saskia at Her Toilet

*K.K.*204, *B.*159.

It follows the Havemeyer Portrait of a Young Woman. The same or a similar portrait shown at The Hague Museum in 1895.

LONDON:
BUCKINGHAM
PALACE

Lady with Fan

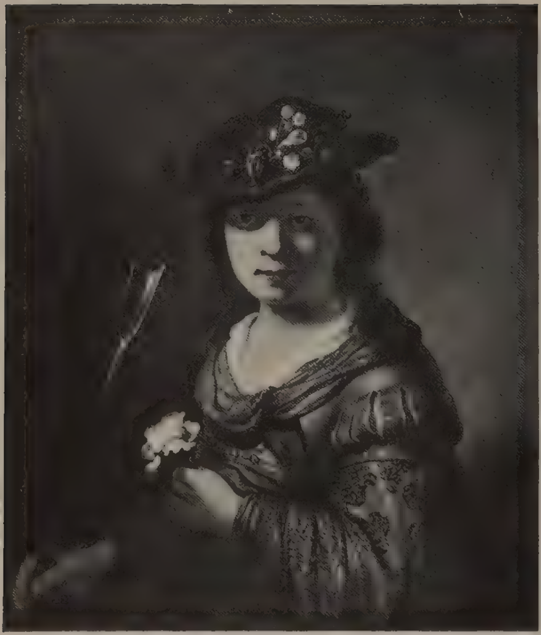
Signed Rembrandt 1641, *K.K.*261, *B.*284.

Compare with the Flinck in the Wallace Collection and the Berlin Gallery Portrait of a Young Woman by Flinck. Note the shadowed hand; also the general manner, pose, and bearing.

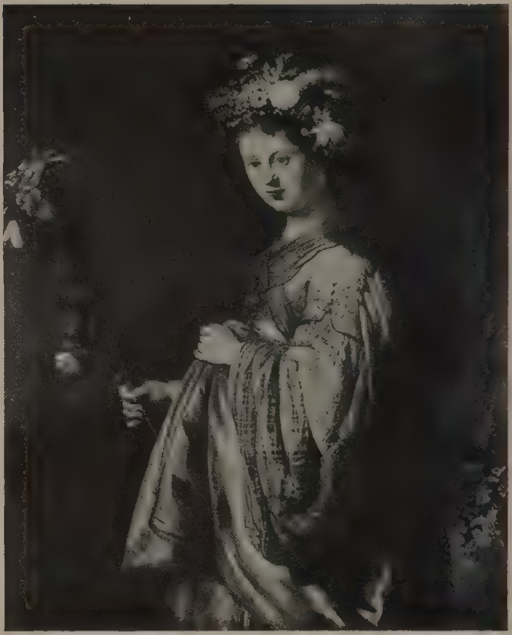
Christ as the Gardener

Signed Rembrandt 1638, *K.K.*185.

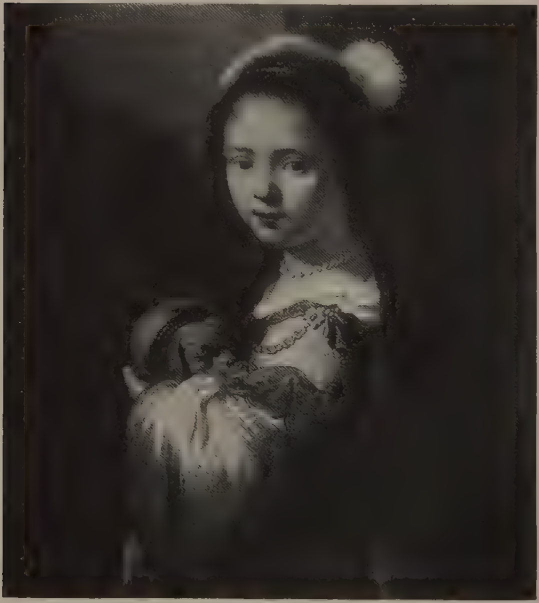
It is Flinck's landscape, with a mountain wall at right and distant valley at left. The types are also Flinck's. The woman crouching on the steps shows in Flinck's Appearance to the Shepherds in the Louvre. A copy of this picture is in The Hague Museum, and given to Flinck. It is possibly a Flinck shop copy of this Buckingham Palace picture.



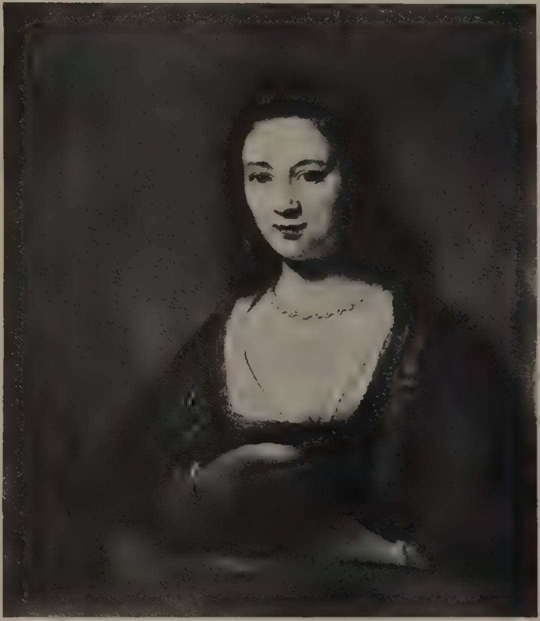
63. FLINCK: PORTRAIT OF GIRL
Brunswick Museum



64. FLINCK (GIVEN TO REMBRANDT): SASKIA AS FLORA
Hermitage, Petrograd

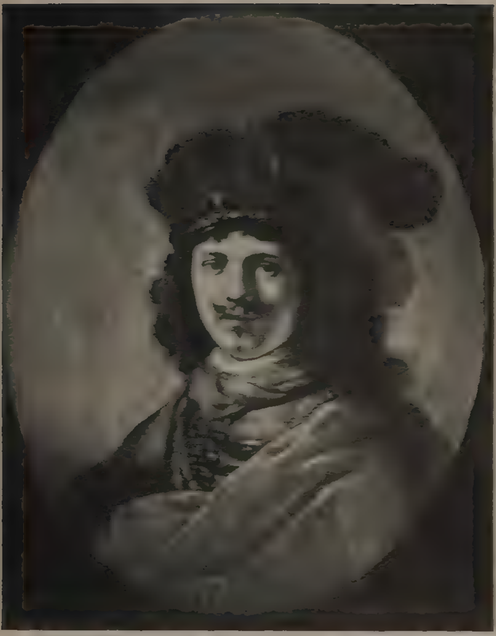


65. FLINCK: PORTRAIT OF YOUNG GIRL
Kunsthalle, Hamburg

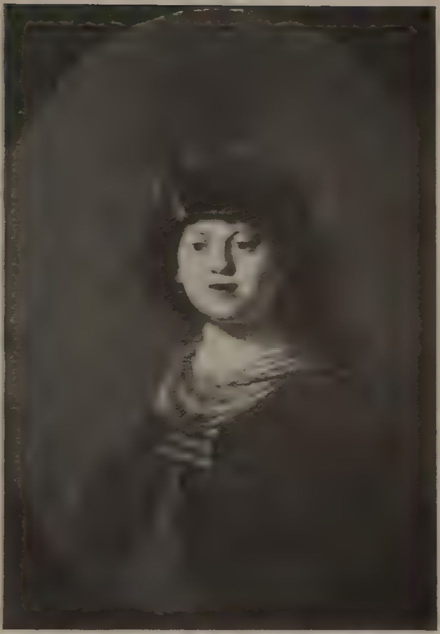


66. FLINCK (GIVEN TO REMBRANDT): SASKIA AT HER TOILET
The Hague Museum

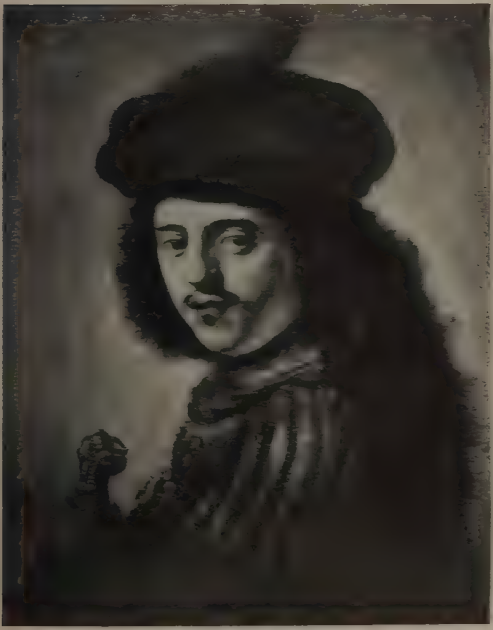
PLATE XVII



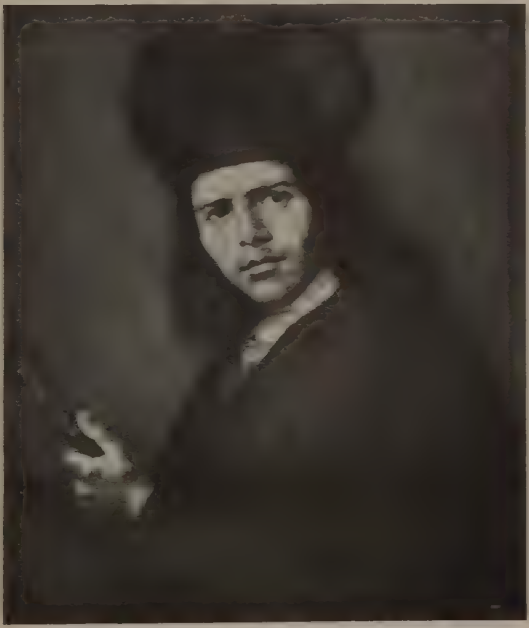
47. FLINCK: PORTRAIT OF OFFICER
Hermitage, Petrograd



48. FLINCK (GIVEN TO REMBRANDT): PORTRAIT OF JEWISH BOY
Hermitage, Petrograd



49. FLINCK: PORTRAIT OF YOUNG MAN
The Hague Portrait Exhibition, 1903



50. FLINCK (GIVEN TO REMBRANDT): YOUNG MAN WITH STICK
Sedelmeyer Galleries, Paris

PLATE XVIII

LONDON:
WESTMINSTER
COLLECTION

MAN WITH FALCON

Signed Rembrandt 1643, *K.K.*268, *B.*268.

Showing influence of Venetian portraiture. Assignment tentative.

WOMAN WITH FAN

Signed Rembrandt 1643, *K.K.*269, *B.*269.

It follows the Berlin, Havemeyer, Buckingham Palace portraits of women by Flinck, and is more convincingly his work than its companion piece, the Man with Falcon. Assignment tentative.

LONDON:
BUCCLEUCH
COLLECTION

SASKIA AS FLORA

Signed Rembrandt 1632, *K.K.*135, *B.*186.

It follows the Hermitage Flora, is in the same vein, and by the same hand. The model was one used in the Rembrandt studio, whether Rembrandt's sister or wife is unimportant. Lievens produced pictures in which she appears.

MADRID:
PRADO

QUEEN ARTEMISIA

Signed Rembrandt 1634, *K.K.*156, *B.*191.

Attributed also to Bol. It is by Flinck, as a comparison of the type, drawing, and folds of drapery with the Saskia as Flora (in the Hermitage) will disclose. Note the curl of the little finger in both pictures. Compare it also with The Hague Susanna for type.

NEW YORK:
HAVEMEYER
COLLECTION

PORTRAIT OF YOUNG WOMAN

Signed Rembrandt 1643, *K.K.*271, *B.*267.

To be compared with the Flinck Portrait of a Young Woman in the Wallace Collection, London, for analogies and likenesses in drawing, pose, type; also with the Portrait of a Woman at the Berlin Museum, The Hague, 1903 (Sedelmeyer), Flinck, and the Buckingham Palace Portrait of a Woman by Flinck (given to Rembrandt). Assignment tentative.

PORTRAIT OF MAN

Signed 1643, *K.K.*271, *B.*266.

Probably companion piece to the Young Woman in the Havemeyer Collection. It follows The Hague 1903 (Sedelmeyer) Flinck, also the Flinck (given to Rembrandt) Portrait of a Man at Glasgow. Assignment tentative.

PARIS:
SEDELMEYER
GALLERIES

YOUNG MAN WITH STICK

Attributed to Rembrandt, K.K.Supp., 119.

Reproduced herein. The likeness to the Saskia at Her Toilet in the Davis Collection, London, is obvious.

PARIS:
ROTHSCHILD
COLLECTION

PORTRAIT OF A BOY

Signed Rembrandt 1633, *K.K.*139, *B.*177.

Probably by a pupil or follower of Flinck, using Flinck's model and methods. Possibly a Flinck workshop picture.

PARIS:
SCHLOSS
COLLECTION

FLORA

*Attributed to Rembrandt, K.K.*136, *B.*190.

Probably by the same hand as the Buccleuch and the Hermitage pictures.

PARIS:
KRAMER COLLECTION

Saskia as Flora

*Attributed to Rembrandt, K.K.*138.

It should be compared with the signed Flinck at Brunswick, especially for the hand on the stick, the flowers, the dress.

PETROGRAD:
HERMITAGE

Portrait of Jewish Boy

*Attributed to Rembrandt, K.K.*140, *B.*179.

Compare with the Hermitage Saskia for type, drawing, and the painting of scarf about the neck. (Notice the use and the fold of the neck-cloths in the Flincks reproduced herein.) Also with the Brunswick Flinck Portrait of a Young Girl and the Hermitage Portrait of an Officer by Flinck.

Saskia as Flora

Signed Rembrandt 1634, *K.K.*137, *B.*189.

Compare it closely with the signed Flinck of a Young Girl as Shepherdess, in the Brunswick Museum. It is not only the same model, but the sleeve, the loops, the hands, the flowers, the hair, the drawing of the face all point to the same hand in both pictures. Flowers in hair blue, red, and white. Blue dress, with overdress of blue and red. Flowers on staff green, blue, and white. They are all Flinck colors.

> "Decoratively it is excellent. The pale green and gray color holds together well and the tone of it is right enough. The picture has some charm, but it is too light in spirit, in color, in shadows, in handling for Rembrandt. . . . The use of flowers in the hair suggests a following of Lastman."—*New Guides to Old Masters, Petrograd.*

PETROGRAD:
YUSSUPOFF COLLECTION

Portrait of a Boy

Signed Rembrandt 1633, *K.K.*141, *B.*180.

Probably a Flinck workshop picture, following the Portrait of a Jewish Boy at the Hermitage.

VIENNA:
HARRACH COLLECTION

Young Woman in Blue

Signed Rembrandt 1642.

It is the same model and follows the Saskia as Flora, in the Kramer Collection, Paris (*K.K.*138).

VIENNA:
LANCKORONSKI COLLECTION

Jewish Bride

*Attributed to Rembrandt, K.K.*258, *B.*299.

With hands that match the Saskia as Flora pictures, and quite in the spirit of Flinck. Assignment tentative.

WELBECK ABBEY:
PORTLAND COLLECTION

Portrait of a Boy

Signed Rembrandt 1634, *K.K.*141, *B.*181.

Probably a Flinck workshop picture, following the Portrait of a Jewish Boy at Petrograd.

FURNERIUS, ABRAHAM

1628?——?

A pupil of Rembrandt, contemporary with Hoogstraten and Carel Fabritius. It seems that he was a landscape painter, but apparently none of his pictures remain under his name at the present day. Even the two or three drawings given to him are doubtful.

GAEL, ADRIAEN

1618?–1665

Gael is said to have been a pupil of Rembrandt, and is so listed by Doctor Hofstede de Groot. His birth and death can only be guessed at, and his pictures are not known at the present time. They are possibly confused with other pictures by painters of his kin and name.

GELDER, AERT DE

1645–1727

Aert de Gelder was a pupil of Hoogstraten, and probably about 1660 a pupil of Rembrandt. He came into the Rembrandt studio late and learned the later, broader manner of the shop, which he often exaggerated by free and sometimes ineffectual brushwork. At first he seemed to produce careful, rather smooth pictures, with very accurate drawing, but he grew careless or impatient and did many things of a sketchy nature. These latter have the verve and dash of the sketch, but they are wanting in drawing and are sometimes false in values. He essayed the historical picture, with many figures, but he had difficulty in keeping his figures in their proper planes, and his lighting bothered him. Moreover, he occasionally crowded too many figures into his canvases, with architecture and studio properties, such as armor, Oriental costumes, curtains, and draperies. His composition is a little huddled and uncertain, and his figures are far from select, often appearing quaint or perhaps grotesque. His portraits were more carefully done and with a display of ornament in dress that occasionally produced magnificent color. At his best his portraiture was of a quality that made its appropriation to Rembrandt quite possible.

He was perhaps more of a colorist than any other of the Rembrandt School, and that was really his dominant quality. His pictures were usually thought out as color schemes, and the decorative sense was uppermost with him. This is apparent not only in his palette of pinkish-reds, geranium-reds, and silver-grays, but in his display of ornamental silks, fringes, veils, jewelry, head-dresses. He is easily distinguished from the other Rembrandt followers by his mannerisms, but he is nevertheless a painter of accomplishment and of variety. He does not repeat himself like Bol or Flinck. Photographs give little idea of his art. Flinck, when put together in photographs, becomes obvious in his types or models, but

De Gelder is to be traced less by his types than by his color and his handling, of which the photograph gives little or no hint. This should be borne in mind by the student who studies De Gelder in reproductions.

PICTURES BY AERT DE GELDER

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM:
RYKS MUSEUM

King David

Johann van der Burch
Signed.

Charlotte Elizabeth van Blyenburgh
Signed.

Christ Taken in Gethsemane
*Signed.**

Christ Before the Sanhedrim
*Signed.**

The last two pictures belong to the Passion Series, most of which is at Aschaffenburg. They are hardly characteristic De Gelders—not pictures to be used as a criterion of his general style.

ASCHAFFENBURG:
MUSEUM

Eight Pictures of the Passion

Two of these Passion pictures are now at Amsterdam. There were twenty-two in the original series, according to Houbraken. In 1922 there were six in the Aschaffenburg Museum. They are rather dark in tone, with deep, almost monotonous color. The series is remarkable for imagination and novelty of presentation rather than for form and color. As noted above, the pictures of the series are hardly characteristic De Gelders.

BERLIN:
KAISER-FRIEDRICH MUSEUM

Holy Family
Signed.

A carelessly drawn work, inferior as a De Gelder.

Ruth and Boaz

With a warm, light-struck landscape that may suggest a possible painter for some of the so-called Rembrandt landscapes. Sketchily and broadly done for its size.

BRUSSELS:
MUSEUM

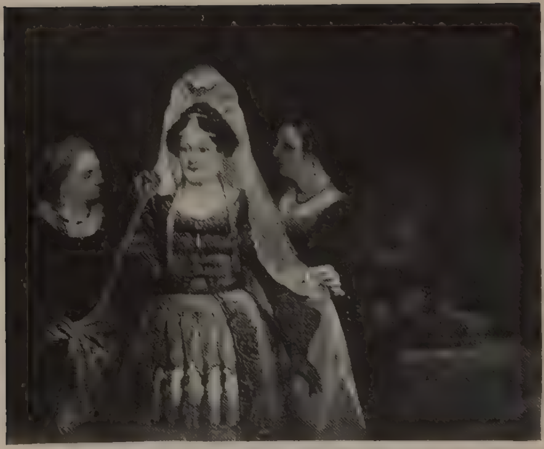
Lot and His Daughter

A sketchy, rather careless, but genuine enough De Gelder, with cross-hatching in the drapery, rather small, spotty high lights, and a reddish tone.

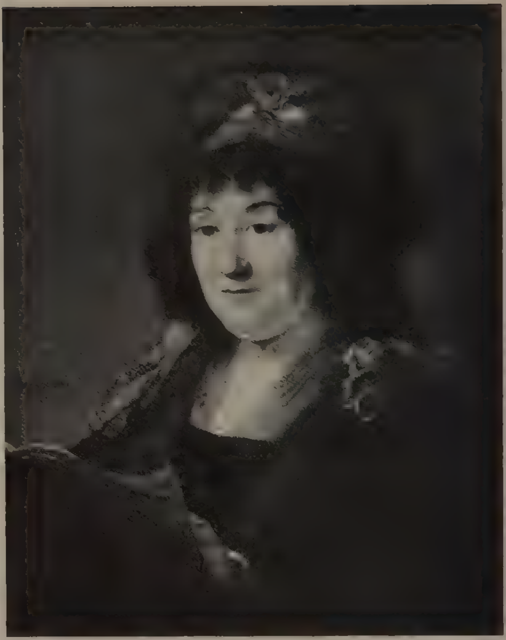
BUDAPEST:
MUSEUM

Esther and Mordecai
Signed 1685.*

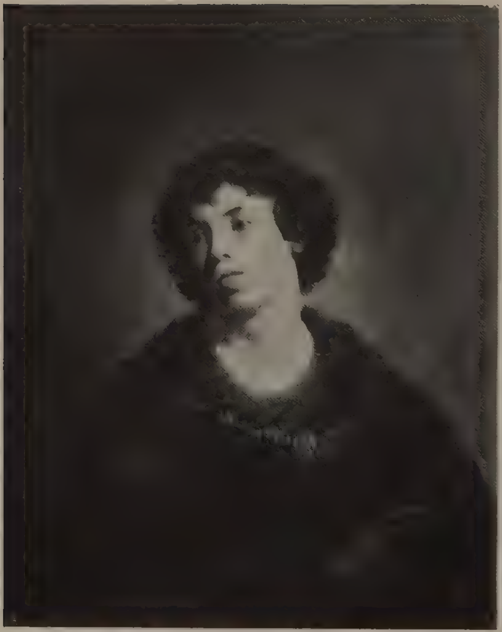
"An excellent De Gelder, better drawn and composed than usual, and with fine color. The handling is facile and rather more sure than in other examples of this painter, though of the same general character. One of the best De Gelders



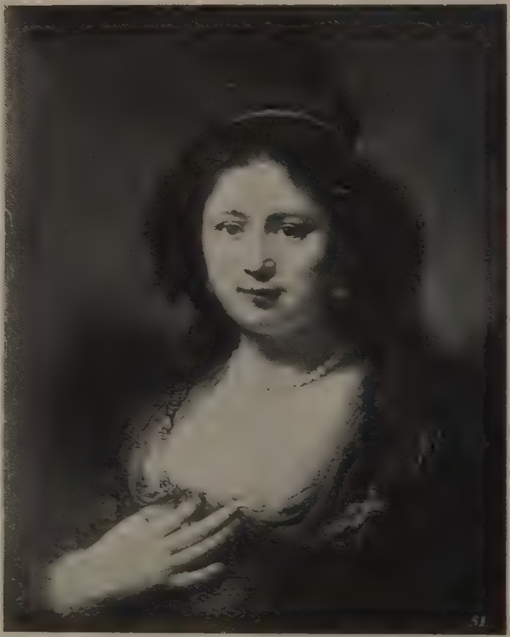
71. DE GELDER: THE JEWISH BRIDE
Old Pinacothek, Munich



72. DE GELDER (GIVEN TO REMBRANDT): PORTRAIT OF WOMAN
Sedelmeyer Galleries, Paris

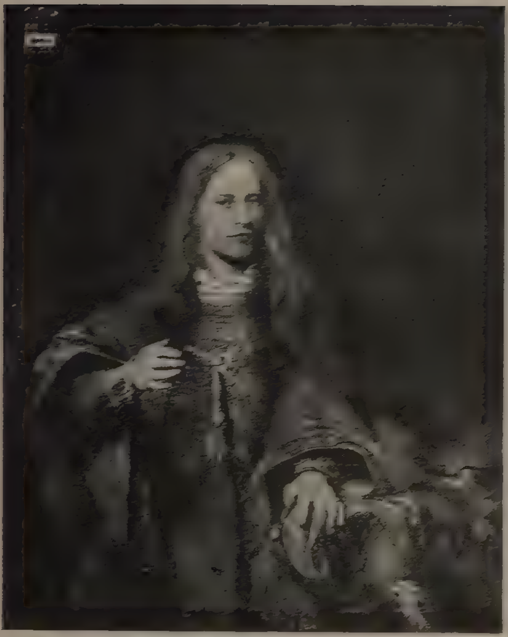


73. DE GELDER: PORTRAIT OF YOUNG MAN
Liechtenstein Gallery, Vienna

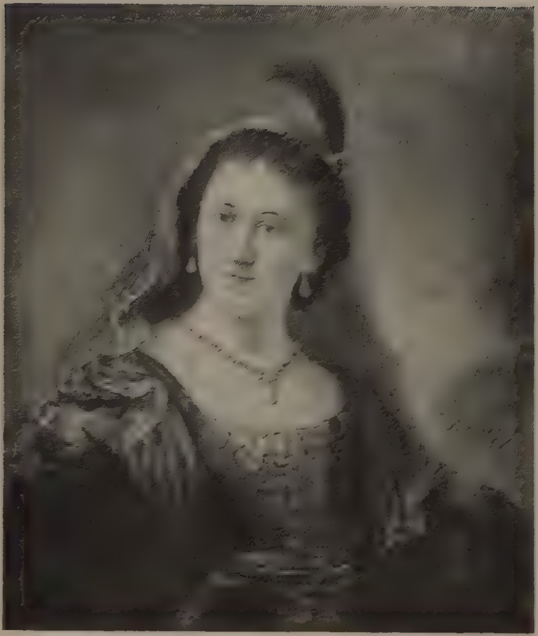


74. DE GELDER (GIVEN TO REMBRANDT): PORTRAIT OF WOMAN
Liechtenstein Gallery, Vienna

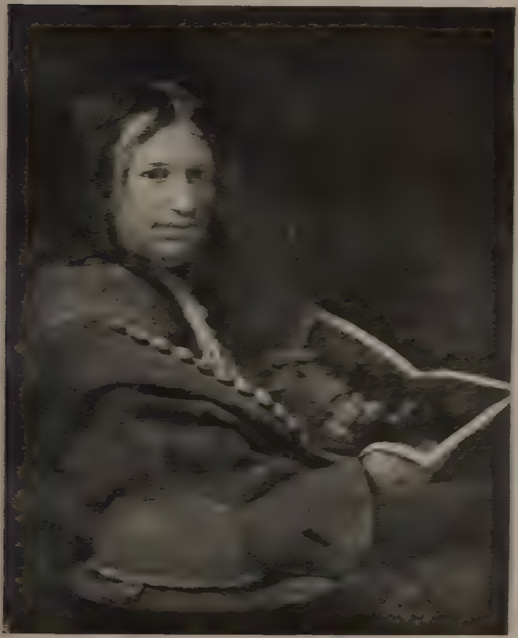
Plate XIX



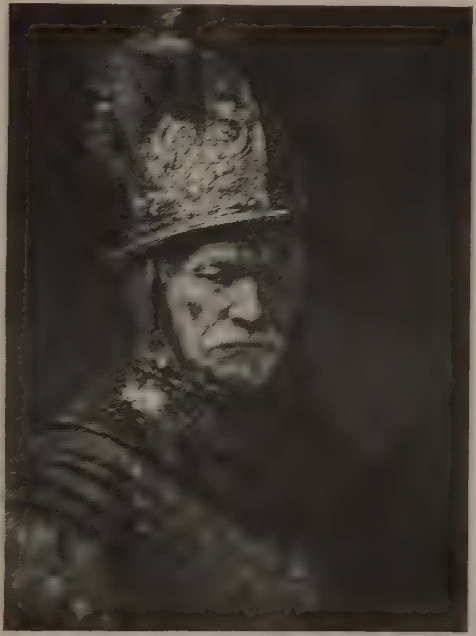
75. DE GELDER: PORTRAIT OF VAN BEVEREN
[illegible] Collection, The Hague



76. DE GELDER (GIVEN TO REMBRANDT): PORTRAIT OF SASKIA
[illegible] Collection, Petrograd



77. DE GELDER: PORTRAIT OF PAINTER
Hermitage, Petrograd



78. DE GELDER (GIVEN TO REMBRANDT): MAN WITH GOLDEN HELMET
Kaiser-Friedrich Museum, Berlin

Plate XX

in gallery possession. The color is a little hot. What richness in the woman's costume! This is the hand that did the Prodigal Son, assigned to Rembrandt at the Hermitage."—*New Guides to Old Masters, Budapest, p.* 130.

COPENHAGEN: MUSEUM

Oriental Prince

Signed 1685.

Done with great care and certainty, quite right in drawing, charming in color, and brushed swiftly, freely, but surely. It is ornate in turban with pearls, red girdle, and spotted high lights. One of the best of De Gelders.

Mordecai and Esther

Signed.

A typical De Gelder in types, costumes, color, and handling. The composition slips away at left to the crouching figure of the Jew. The woman at back is false in value. She wears a greenish-yellow dress.

DRESDEN: GALLERY

Christ Shown to the People

Signed 1671, *Hanf.**

Reddish in underbasing, with silvery high lights on man in armor standing on platform at right.

"Fair in color but rambling in the composition. It lacks in concentration, the light is scattered and the drawing is weak."—*New Guides to Old Masters, Dresden, p.* 161.

DORDRECHT: MUSEUM

Portrait of Man

(*No.* 21.) *Signed* 1690.

Holding a sculptor's chisel in hand, with marble head at left. Freely and loosely painted with pronounced high lights.

Woman in Liberty Cap

With staff in right hand, a bright green over-robe, and dragged high lights. Has all the verve of a sketch, easily handled, and then hatched through the wet paint to produce textural effect. De Gelder here shows his wonderful versatility in color arrangement.

FRANKFORT: STAEDEL INSTITUTE

Painter in His Workshop

Signed 1685.

HAARLEM: FRANS HALS MUSEUM

Man in Turban, with Fruit

Loaned by an Austrian collector during the summer of 1922.

Dark ground, oranges and lemons on silver platter, red table-cloth. Figure at right, attendant at left. Dark in tone, with smeared face, like the Man with Golden Helmet in Berlin. Scarf dragged flat, high lights on turban. A good if rather dark De Gelder.

THE HAGUE: MUSEUM

Judah and Tamar

Signed.

A color scheme of reds and terra-cottas.

The Temple*

Portrait of Man

(*No.* 757, *added in* 1918.)

THE HAGUE:
HARDENBROEK COLLECTION

Portrait
Shown at The Hague Exhibition 1903.

LEYDEN:
MUSEUM (LOANED IN 1922)

Portrait of the Painter

In brown, with red flesh and red underbasing in coat. Very easily handled.

MUNICH:
OLD PINACOTHEK

The Jewish Bride
Signed 1684.* *Reproduced in Catalogue.*

Loaded high lights, flat painting in half-tones, scratched (for textural effects) in the veil and head-dress. A representative De Gelder.

NEW YORK:
METROPOLITAN MUSEUM

A Dutch Admiral
Attributed.

PETROGRAD:
HERMITAGE

Painter's Portrait
*Signed.**

"This portrait, and also No. 1831, give little or no hint of Aert de Gelder. The latter is perhaps nearer to him than the former, but neither of them is characteristic or even probable. The Prodigal Son (No. 797) in this Gallery is assigned to Rembrandt, but it is by Aert de Gelder. Probably the Rembrandt here of Pallas Athena (No. 809) is also by De Gelder. Either of the two so-called Rembrandts is nearer De Gelder than these attributed portraits."—*New Guides to Old Masters, Petrograd, p.* 31.

PRAGUE:
MUSEUM

Vertumnus and Pomona
Falsely signed Rembrandt 1649. *Now given to De Gelder.*

RICHMOND:
COOK COLLECTION

Agony in Garden

It agrees with the Aschaffenburg Agony in the Garden in the Passion Series, for which it may have been the original sketch.

ROTTERDAM:
BOYMANS MUSEUM

Abraham and Angels

A palpable De Gelder and so catalogued to-day, notwithstanding the false signature of Rembrandt upon it. Abraham in gold-colored cape, red head-dress, also a red dress at left. Angel in greenish-white, shot with mauve. Scratched for textural effects. A color study.

VIENNA:
LIECHTENSTEIN GALLERY

Portrait of Young Man
Signed 1667.

It is an excellent portrait, not too good for De Gelder, but a little aside from his usual style. It is probably an early example.

VIENNA:
ACADEMY

Judah and Tamar

A fine late example of De Gelder, with good color effect.

PICTURES BY AERT DE GELDER GIVEN TO REMBRANDT OR OTHERS

BERLIN:
KAISER-FRIEDRICH MUSEUM

Man with Golden Helmet
Attributed to Rembrandt, K.K.335, B.356.

The first clew in this picture is the pinkish-red note in the feathers of the helmet, repeated in the ear tab and farther down on the sleeve.

This is a color peculiar to Aert de Gelder. The next clew is that making much of head-gear is peculiar to De Gelder, and that he brings out the high lights prominently by dots and dabs that are forced and frequently false in value. He also (as a third clew) does things carefully in the high lights and freely elsewhere. Notice how the light dances on the helmet and is measurably exact, whereas the feathers on the coat are merely loosely suggested. That is a half-impressionistic feature of De Gelder. He could do things exactly when he wished, as the Oriental Prince at Copenhagen will show; and then at a later time he could be very slovenly in his drawing. He was also disposed to overload his high lights, which is marked in this Golden Helmet picture. The picture is now yellow with varnish, but were it cleaned the white high lights would probably appear in very pronounced whites. His color was much mixed and often lacking in clarity. He inclined to warm tones of pinkish red, with warm greens and yellows. He was a success as a colorist. See in this gallery the small De Gelder, Ruth and Boaz, No. 806A.

The Man with the Golden Helmet is a masterpiece that suggests Rembrandt in not the smallest way. The so-called Rembrandt's brother that authorities see in the sitter is a mere man of straw. He was a model used by Bol and others. De Gelder may have taken the face from some picture hanging in the Rembrandt shop. The face was as nothing to him. He was painting the helmet—making a scheme of light and color. This picture is very dark and smeared on the face—another De Gelder peculiarity shown in many of his pictures, noticeably in one at the Hals Museum, Haarlem, in the summer of 1922. It has many small analogies with De Gelder's other pictures—analogies of handling, drawing, coloring.

BUCHAREST:
KING'S
COLLECTION

MORDECAI AND ESTHER

*Signed Rembrandt, K.K.*469, *B.*530.

The Esther follows the type in the Moscow picture listed hereafter. The placing of the figures—the one in the background, out of value—is quite in keeping with De Gelder's method of composition. The background head in a helmet is the same model that appears in the Metropolitan Museum (N. Y.) picture of a Dutch Admiral, here listed with De Gelder's works as signed or otherwise authenticated.

GLASGOW:
CORPORATION
GALLERY

MAN IN ARMOR

Signed Rembrandt 165–, *K.K.*375, *B.*418.

The helmet is elaborate in high lights and pitched too high in key. Also the high lights on the steel breastplate. Cloak dull red. An architectural niche in background. Face grimed in shadow, after the manner of Man in Golden Helmet at Berlin. Freely and carelessly brushed. Everything about it indicates a mediocre Aert de Gelder, for which the Petrograd Minerva may have been only a first trial, carried no farther than a sketch, and the Man in Golden Helmet at Berlin the final statement.

MOSCOW:
RUMIANTZOFF
MUSEUM

AHASUERUS AND HAMAN

Signed Rembrandt 1660, *K.K.*453, *B.*411.

The picture shows Aert de Gelder's love of ornamentation, his use of high lights, his careless brush methods, and his loose drawing. It is quite in his spirit and manner.

PARIS:
SEDELMEYER GALLERIES

PORTRAIT OF WOMAN

Signed Rembrandt 1635, *K.K.Supp.* 34.

It is like the Guttman Vienna picture, except that the latter does not show the book. Scratched in the wet paint to produce textural effects.

PETROGRAD:
HERMITAGE

HAMAN IN DISGRACE

*Attributed to Rembrandt, K.K.*469, *B.*531.*

It follows the Bucharest Mordecai and Esther in composition, drawing, and handling, with the same model of the old man in both pictures. De Gelder seems to have planned some series founded on Esther and carried it out in several pictures. That would be in keeping with his Passion Series, eight pictures of which still remain in Amsterdam and Aschaffenburg.

PALLAS ATHENA

*Attributed to Rembrandt, K.K.*375, *B.*419.*

Evidently an incomplete study, probably done at the same time as the Pallas of the Glasgow Corporation Gallery, but not so carefully done. It shows the loose, sketchy handling often employed by Aert de Gelder.

"This Pallas Athena has every appearance of being a poor start, something left unfinished, by Aert de Gelder. It is a muddy performance."—*New Guides to Old Masters, Petrograd, p.* 72.

THE PRODIGAL SON

*Signed R.v.Ryn, K.K.*471, *B.*533, *Hanf.*

". . . Are we to believe this picture a Rembrandt because it is bad and has, in addition, 'the unusual and questionable signature R.v.Ryn'? What about Aert de Gelder as a possible painter of the picture? It fits him exactly as it misfits Rembrandt wholly and completely. The composition with one group falsely prominent in light and another group at the back falsely inconspicuous in the shadow, is a marked mannerism of Aert de Gelder. Whenever he used two or more figures in different planes they almost always failed to hold together because untrue in their values. Again, the loose, rambling drawing and the free but ineffectual handling are to be seen in almost all of his work. What would not Rembrandt have made of the Prodigal's feet, the father's hands, the scheme of light, the mystery of shadow. Gelder has slurred them all with his want of skill, his inability to cope with a picture of this size. For this poor work notice merely one feature—the arch of the door with the vine at back and the badly relieved figure near it. The silver-gray color with terra-cottas and reds is again a color-mannerism of Gelder. The silver-grays at the wrists and elbows of the father are positively his, and the terra-cottas are to be found everywhere in his pictures. There is no touch of Rembrandt here. Moreover, the admiration of those who think it a Rembrandt is somewhat ill bestowed. It is not a great picture—not even for Aert de Gelder. As for the possibility of its being by Rembrandt, think of it in connection with the Night Watch, or the Syndics, or the Lesson in Anatomy, and immediately the possibility vanishes."—*New Guides to Old Masters, Petrograd, p.* 74.

I need add nothing to that note made ten years ago.

PETER'S DENIAL

Signed Rembrandt, K.K. 383, *B*.405, *Hanf.*

". . . Compare this Peter's Denial with the Prodigal Son (No. 797) across the room, and can you not see in the rambling drawing, the color scheme, the figures at the back, the same hand—the hand of Aert de Gelder. . . ."—*New Guides to Old Masters, Petrograd, p.* 75.

PITTSBURGH:
BYERS
COLLECTION

PORTRAIT OF SASKIA

Signed Rembrandt 1636, *K.K.*132, *B*.156.

Compare with the Munich and Budapest pictures by De Gelder for the general presentation and mood of the painter. Also for the head-dress, the lines of the falling stuff, the drawing of the eyes, nose, mouth, and face contours. Study it also for the effect of light, especially with the Budapest picture. It is a fine portrait, done in the spirit of De Gelder, as well as in his manner, and probably by him, though there is a slight suggestion of Flinck about it.

VIENNA:
LIECHTENSTEIN
GALLERY

PORTRAIT OF LADY

Signed Rembrandt 1636, *K.K.*213, *B*.184.

By the same hand that did the Pittsburgh Saskia, and with the same effect of the feather in hair and ornamental dressing. Compare the drawings of the mouths, or the ovals of the faces, or the doing of the hair or the effect of lighting. Reddish tone in dress and flesh, much lace, chain, and bodice work, with high lights dotted and dragged. A fine portrait given with much life and spirit.

PORTRAIT OF MAN

Signed Rembrandt 1636, *K.K.*212, *B*.183.

Companion piece to the Liechtenstein portrait given above and done in the same manner and spirit.

VIENNA:
GUTTMAN
COLLECTION

REMBRANDT'S SISTER

*Attributed to Rembrandt, K.K.*61.

It is neither by Rembrandt nor of Rembrandt's sister, but a portrait by Aert de Gelder, following the Liechtenstein Portrait of Lady. Compare the drawing of the mouths and the nostrils, also the ovals of the faces. The woman is the same model that appears in the Munich Aert de Gelder called the Jewish Bride. Notice the dragging of lights on the head-dress and scarf. It is a mannerism of De Gelder's which appears strongly in his figure compositions. This portrait has the same spirit of light-heartedness or good-nature or content that runs through all this painter's portraits. Another version of this picture with Sedelmeyer, Paris (*K.K.Supp.*34), in which the high lights are scratched in the wet paint to produce textural effect—a habit of De Gelder's well shown in his Jewish Bride picture at Munich. A greenish note in the throat and head-dress.

Again I submit that if the De Gelders and Rembrandt-De Gelders of this list be put together in photographs they will establish not only a consistent personality, but one that is different from every other in the Rembrandt School. If the pictures themselves could be brought together, they would tell an even more positive story in their color, their surface, and their brushwork, of coming directly from the hand of Aert de Gelder. He was a painter of fine frenzies, and saw things in dreams of splendor, but he blundered often in his realization. The pictures reveal just that type of painter. That his pictures should be handed over to Rembrandt suggests that many people have confused mere blundering with breadth of handling. Breadth perhaps requires greater accuracy than minuteness, and Aert de Gelder frequently attained it. But not always.

GHERWEN, OR GERWEN, RENIER

——?–1662?

A pupil of Rembrandt whose life and art are in the shadow. He lived at The Hague about 1659 and one or two pictures in existence are signed by him.

PICTURES BY GHERWEN

SIGNED OR OTHERWISE AUTHENTICATED

MUNICH:
OLD
PINACOTHEK

Abraham's Offering

Signed.

Abraham has a brown coat with red sleeves. There is an angel at back, with dark wings and in a dark cloud. Dark gray and brown tone, with shadows rather deep. Both the sentiment and the drawing are a little flimsy. Hands and fingers rather formal. Types not seen elsewhere. Canvas in poor condition.

VIENNA:
IMPERIAL
GALLERY

Portrait of Young Man

Signed.

The signature was underneath the false signature of Rembrandt. Three-quarters length of young man in red hat, white plume, steel gorget. Aristocratic in pose and air, with hand on hip like a Van Dyck. Fairly well done, but not remarkable in either drawing or handling.

GLADBEECK, JAN VAN

1634?–1686?

A painter of the Rembrandt School who flourished about 1653, but I can find no trace of his pictures. They have completely disappeared or been appropriated to some one with a greater name.

GRIFFIER, JAN

1656?–1718

A landscape painter, said by Walpole to have been the pupil of several masters, including Roghman, who was a Rembrandt pupil, and Rembrandt himself. He lived much in London and painted a good many pictures that were sold after his death. There are two signed landscapes by him at Schwerin, showing mountain-valley scenes, with villages, castles, towers, churches, small figures, and trees. They are somewhat like the landscapes of Saftleven, a little like Moucheron, and sometimes suggestive of Velvet Breughel. They are neither very important nor very good, and have no resemblance to the so-called Rembrandt landscapes. The Dresden examples of him are similar in style. He probably received the Rembrandt tradition at second hand, if at all.

PICTURES BY GRIFFIER

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM	RIVER VIEW *Signed.*
BRUNSWICK: MUSEUM	WINTER LANDSCAPE *Signed.* Two examples. They are neither of them of much merit.
DRESDEN: GALLERY	SEVENTEEN LANDSCAPES *Signed.*

Other landscapes by Griffier at Paris, Petrograd, Schleissheim, Oldenburg, Stockholm, Stuttgart, Turin, Vienna.

HEERSCHOP, HENDRIK

1620?–1672

Heerschop was at first a pupil of Heda and later, probably about 1642 and after, with Rembrandt. Kramm and Immerzeel make short mention of him. Only a few facts of his birth and death have come down to us. Half a dozen pictures are still left him. He, like many of the Dutch painters, was also an engraver.

PICTURES BY HEERSCHOP

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM	ERECHTHEUS AND DAUGHTERS OF CECROPS *Signed.*
	REBECCA AND SERVANT OF ABRAHAM *Signed* 1656.
BERLIN: KAISER-FRIEDRICH MUSEUM	MOORISH KING *Signed* 1654.* It is too hard and lacks atmosphere and inset.

CASSEL: GALLERY

The Card Players

Signed.

Smoother than Brouwer, but not unlike him. A very good picture.

DRESDEN: GALLERY

The Alchemist

Signed.

An excellent picture, well and easily painted.

PETROGRAD: HERMITAGE

Mother and Child

"The picture is rambling in drawing but very good in color. The figure is centralized in light, has loaded high lights and dark surroundings."—*New Guides to Old Masters, Petrograd, p. 37.*

SCHWERIN: GALLERY

A Painter of Architecture

Signed 1672.

HOOGSTRATEN, SAMUEL VAN

1627–1678

This painter was, at first, a pupil of his father, and about 1642 a pupil of Rembrandt. He travelled much, going to Vienna, where he worked for the Emperor and was honored. He afterward went to Italy and to England. He returned to Holland, where he held the important office of Director of the Mint, and became a person of authority in art because of his writings. He was a poet and dramatic writer, but he lives to-day largely because of his writings about Rembrandt, for whom he had a great admiration. The book (*An Introduction to the High School of Art*) was put forth in 1678. Hoogstraten had a number of pupils, including Aert de Gelder, Schalken, and Cornelius Vermeulen. His style at first followed that of Rembrandt, but he later took up with a smaller manner, somewhat like that of Pieter de Hooch, but frailer, paler, and weaker, after the manner of the later Verkolje. Few of his pictures have passed as Rembrandts, though there may be some still passing as De Hoochs.

PICTURES BY HOOGSTRATEN

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM

Mattheus van den Broucke

*Initialed.**

"A pretentious and exaggerated portrait, better in the gold of the chains, sword, and stick than any other part of it. The face is large and weak, the color without charm, the handling thin and rather commonplace."—*New Guides to Old Masters, Amsterdam, p. 32.*

The Sick Lady

Initialed, reproduced in Catalogue.

"For all her red eyes, the lady sits up and poses a bit for her picture. She is more elegant than Steen's Sick Lady (No. 2246), but not nearly so real.

Although handsome in color and easily handled, the dress is too high in light and the picture is hard and airless."—*New Guides to Old Masters, Amsterdam, p.* 32.

THE HAGUE:
MUSEUM

YOUNG LADY IN COURT YARD

Initialed, Hanf.

NEW YORK:
METROPOLITAN
MUSEUM

PORTRAIT GROUP

In the early manner of Hoogstraten, if it is to be given to him at all.

VIENNA:
IMPERIAL
MUSEUM

MAN AT WINDOW

Initialed, 1653.

A poor affair, not worthy of Hoogstraten.

VIENNA:
LIECHTENSTEIN
GALLERY

PORTRAIT OF YOUNG MAN

In a warm tone, with a reddish under-jacket, white collar, and yellow hair. Smoothly done with a well-loaded brush. An excellent portrait.

CHAPTER X

PICTURES BY PUPILS

(CONTINUED)

HORST, GERRIT WILLEMZ

1612?–1652

HORST was one of the most interesting of the Rembrandt followers, judging merely from his pictures. There is as little known about him as others of his kind, but it is thought he was a pupil of Antony Hendricksz, and later came under the Rembrandt influence. His pictures say he was a painter of historical and biblical subjects, with a dramatic quality above and beyond any of the school. Salomon Koninck was a better and a more versatile painter, but hardly had the dramatic instinct of Horst. Almost all of his best pictures have been given to Rembrandt, but fortunately two or three still exist under his own name and point the way to some of those under the Rembrandt name—notably the celebrated Danaë, at the Hermitage, which is apparently a Horst and not a Rembrandt. Horst, like many another painter, had a way of not only repeating his types and his action, but also his composition. The Danaë is merely one of three or four pictures put together in the same way and with similar effect.

Horst was a good draughtsman and dealt with rather select types, but was inclined at times to be theatrical in composition and flashy in decorative effects. He was fond of glitter and glare. The Danaë is an example of this. His facility in doing still-life is well shown in his still-life picture in the Berlin Museum—a remarkable piece of color, as well as of handling. He continually puts in his pictures shields, helmets, gildings, for effects of high light. It often produces a spotty effect. His color was not always so effective as in the Berlin still-life. It is more often too reddish and hot, or too cool with blues. His pigment was laid on in no great body. In fact, he painted with a moderately loaded brush and did no thumbing or kneading upon the canvas. If the date of his birth be given about 1612, then he was probably in the Rembrandt shop about 1630, and learned the earlier and thinner method then taught in the shop. The Danaë (signed 1636) may have been done while he was in the shop and under Rembrandt's influence.

PICTURES BY HORST

SIGNED OR OTHERWISE AUTHENTICATED

BERLIN:
KAISER-FRIEDRICH MUSEUM

Magnanimity of Scipio

Signed. Reproduced in "Burlington Magazine," vol. XX, p. 259.

Rather hot in color, like other Horsts. Old man kneeling is in dull red, and that note runs through the picture. Probably underbased in red, which has worked through to the surface. A very large picture, well drawn and held together but not loaded on the surface. Smoothly but freely brushed. Similar in composition to the Judas Returning the Silver at The Hague, referred to hereafter.

Still Life

Signed 1651. *Reproduced in " Burlington Magazine," vol. XX, p. 259.*

This is a color experiment of Horst's. The blue of the table-cover is balanced by the red and yellow of the fruit and the red of the gold chalice. It is an excellent still-life, freely but flatly done, and without loaded high lights.

Isaac Blessing Jacob

Formerly attributed to Lievens.

This has the composition of the Danaë at Petrograd. Horst repeated it several times. The hand of Isaac outstretched again repeats that of the Danaë. It is hot in color, like the Scipio, but well drawn and easily painted.

DUBLIN:
NATIONAL GALLERY

David's Charge to Solomon

Reproduced in "Burlington Magazine," vol. XX, p. 262.

Formerly ascribed to Bol, but rightly identified by Sir Walter Armstrong as a Horst. See his article in the *Burlington*, as above.

ENGLAND:
WAUCHOPE COLLECTION

Double Portrait

Reproduced in "Burlington Magazine," vol. XX, p. 250.

Sir Walter Armstrong, in the magazine article cited above, has rightly identified this picture as a Horst. The type and pose of the young woman, the hands, the action, the feeling are unmistakably Horst's. They are repeated in the other pictures of this group.

PICTURES BY HORST

GIVEN TO REMBRANDT OR OTHERS

BERLIN:
KAISER-FRIEDRICH MUSEUM

Samson Threatening His Father-in-Law

Signed Rembrandt 163?, *K.K.*171, *B.*210, *Hanf.**

The same model as in the Paris Rothschild picture, only done at an earlier date. The picture is much better and less coarse than the Frankfort Samson, though by no means a great picture. It has the dramatic quality seen in all Horst's works. The gray-blue envelope here appears in the Petrograd Danaë, but the flesh of the hands and face has the warmth, the heat, of the Berlin Scipio or the Isaac. Compare the head of the Isaac (in the Berlin Museum) with that of the father-in-law in the Samson, especially for the way the high lights are placed on the noses. Also compare the father-in-law's left hand with the right hand of Isaac—especially in the last three fingers. Notice also that the breaks in the sleeve of the Samson are practically the same as those in the woman's sleeve in the Isaac. The handling is similar in both works. The ring in the wall at back in this picture is repeated in the small Samson and Delilah in this Berlin Gallery, which also belongs to Horst and is listed below.

Samson and Delilah

Signed R.H.L. 1628, *K.K.*7, *B.*6.*

It formerly passed as a Lievens, but it is an early Horst, done in the manner of the Samson Threatening His Father-in-Law. It has the same dramatic quality, has the Horst types, drawing of curtains, painting of still-life. Compare the doing of the robes in the two pictures and the manner of distributing the light upon these silks. The hands again are the Horst hands and even the ring in the door at back is repeated in both pictures. But this is the earlier picture, and a little smoother in consequence. Also the color scheme is not hot, as in later works. Note the hand and face of the chief Philistine for the analogy in the father-in-law of Samson.

Rape of Proserpina

*Attributed to Rembrandt, K.K.*109, *B.*70, *Hanf.**

This picture was formerly ascribed to Jan Van Vliet, and Houbraken thought it by Terlee. It is perhaps an early example of Horst, done in a small, rather thin and pretty manner. The dramatic quality of it is obvious, the pyramid form of composition is one that Horst fancied and varied several times, his love of still life (notably in the brass lion's head) is as apparent as in the Danaë, the spotting and dotting of light on robe and chain, and his blue-green envelope are again characteristic. The type of Pluto, with whom Proserpina is struggling, is the same model as the Esau in the Belton House picture (*K.K.*172), and the Proserpina is the type of the Liechtenstein Bathsheba (*K.K.*107). That is perhaps not mere coincidence. But it may be admitted that there is room for doubt about this picture. I list it tentatively.

DRESDEN:
GALLERY

Samson's Wedding

Signed Rembrandt 1638, *K.K.*221, *B.*222.

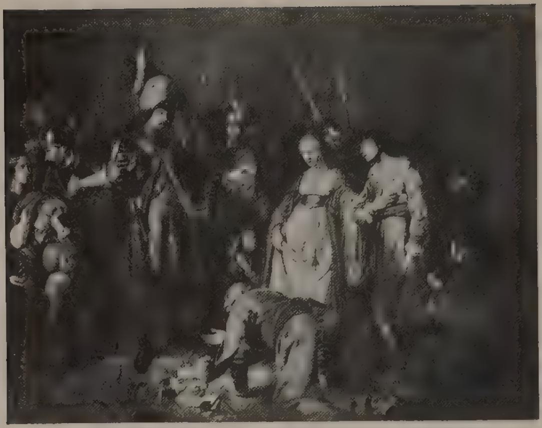
Horst seems to have done a Samson cycle, probably because the subject was dramatic and appealed to him. Even in this rather quiet wedding feast he has chosen the dramatic moment. The types appear in Horst's other pictures, also the curtains, the costumes, and the tankard at right. The head in a cap directly above the tankard is that of the old woman at the back in the Danaë picture at Petrograd. The same blues here as elsewhere in the early Horsts. A fairly good picture, though it wanders and falls out at the left.

DULWICH:
GALLERY

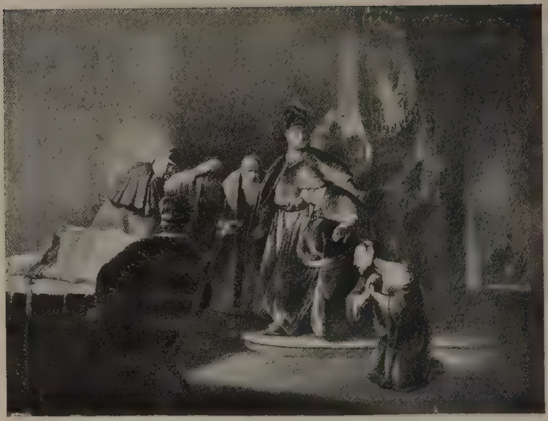
Isaac Blessing Jacob

(*No.* 214.) *Attributed to Jan Victors.*

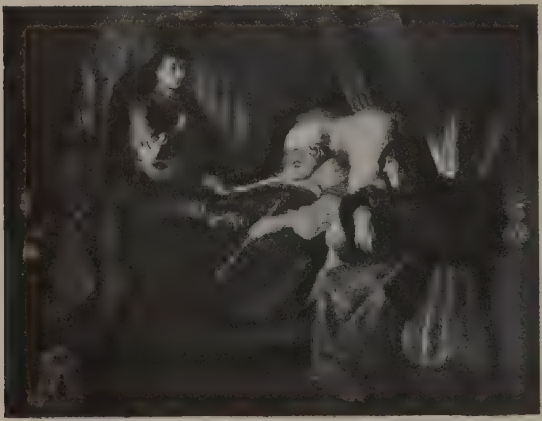
It has the same tone of red as in the Berlin Isaac picture by Horst. It is now hot from underbasing in red and has been much restored. The hand of Isaac, though hurt, is still the peculiar outstretched hand of Horst, as shown in many pictures. It is the familiar bed scene, with curtains at back and an attendant there, as in his other pictures. Jacob has the quiver and arrows, as in the Belton House picture. The



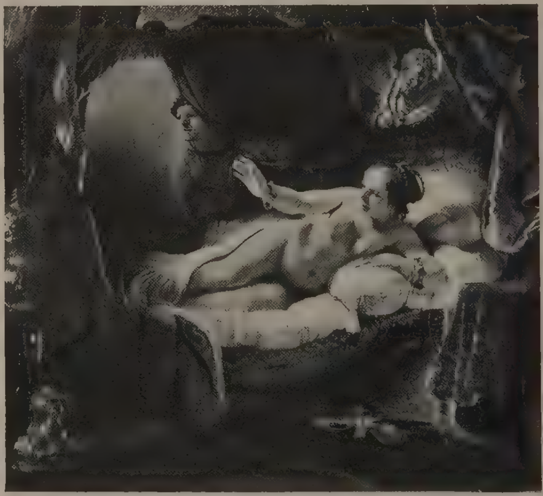
79. HORST: MAGNANIMITY OF SCIPIO
Kaiser-Friedrich Museum, Berlin



80. HORST (GIVEN TO REMBRANDT): JUDAS AND THE PIECES OF SILVER
Preyer Gallery, The Hague

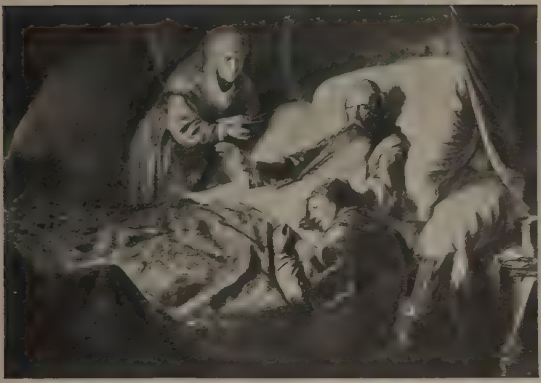


81. HORST: DAVID'S CHARGE TO SOLOMON
National Gallery, Dublin

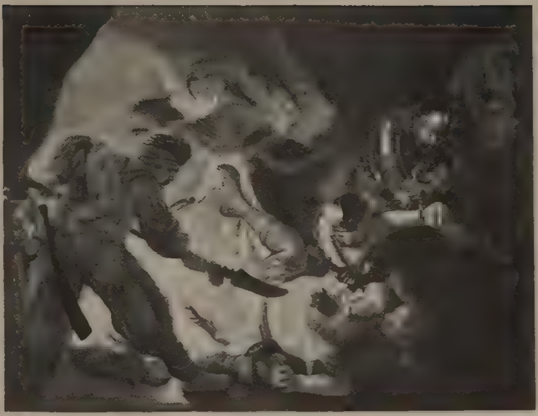


82. HORST (GIVEN TO REMBRANDT): DANAË
Hermitage, Petrograd

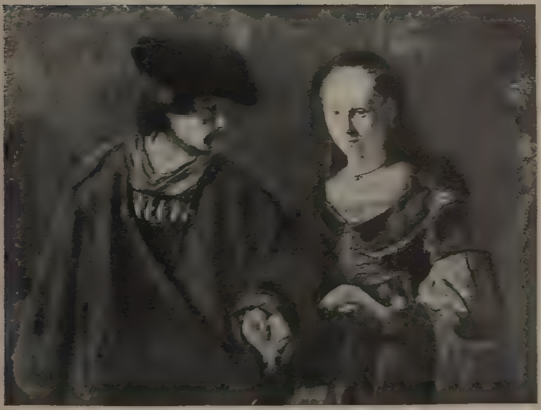
Plate XXI



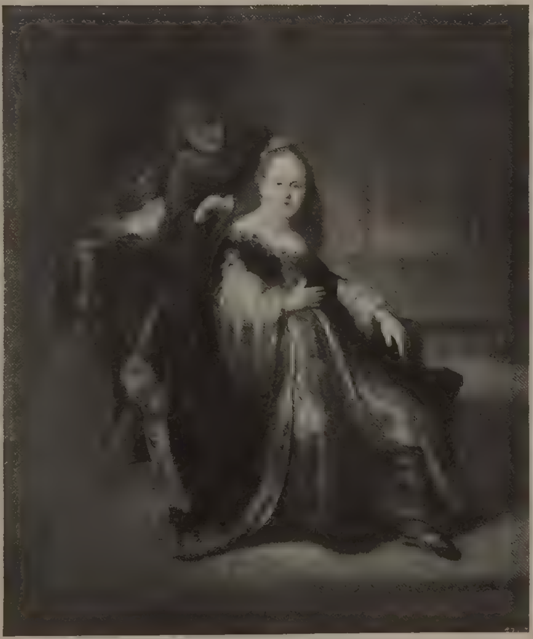
83. HORST: ISAAC BLESSING JACOB
Kaiser-Friedrich Museum, Berlin



84. HORST (GIVEN TO REMBRANDT): BLINDING OF SAMSON
Staedel Institute, Frankfort



85. HORST: DOUBLE PORTRAIT
Wauchope Collection, Niddrie House, England



86. HORST (GIVEN TO REMBRANDT): BATHSHEBA
Liechtenstein Gallery, Vienna

PLATE XXII

composition, drawing, coloring are Horst's, not Victor's. Once attributed to Rembrandt. The same composition and the same subject in the Schoenlank sale, Cologne, 1896, under the name of Horst.

ENGLAND:
BELTON HOUSE
COLLECTION

Isaac Blessing Esau

*Signed "Rembrant" without a "d," K.K.*172, *B.*217.

The composition here is practically the same as that in the Dublin picture by Horst of David's Charge to Solomon. The gilded bedposts, the twisted curtains, the opening at back, the pillows, the type of old man, are all the same. The composition was repeated several times by Horst, as the pictures here listed will disclose, especially in the Danaë (given to Rembrandt) at Petrograd.

FRANKFORT:
STAEDEL
INSTITUTE

Blinding of Samson

Signed Rembrandt 1636, *K.K.*173, *B.*211.* *Reproduced in "Burlington Magazine,"* 1906, *with article by Doctor Valentiner. Also in Valentiner, "Art of the Low Countries."*

The composition is a variation of the Danaë-Isaac pictures at Petrograd and Berlin in the lighting, the opening at the back, the twist and framing of the curtains, the still-life, the thin, bluish coloring. Notice how the opening of the curtains at the back repeats that of the Berlin Isaac Blessing Jacob. It is probably Horst in a theatrical rather than a dramatic mood. It is an excited, restless picture and represents Horst rather at his worst.

"The picture is signed and dated 1636—which proves nothing at all. In spite of signature and date, one may venture to think that a painter who did the Anatomy Lesson in 1632 and the Coppenol and Saskia at Cassel in 1633 did not do this coarse and brutal picture in 1636 or at any other time. It is not the theme that is referred to as coarse and brutal, but the drawing and the brushwork of it, the light and shadow of it, the color of it."—*New Guides to Old Masters, Frankfort, p.* 119.

GLASGOW:
CORPORATION
GALLERY

The Painter's Studio

*Attributed to Rembrandt, K.K.*329, *B.*352.

Instead of Rembrandt painting Hendrickje Stoffels, as conjectured, this is possibly Horst painting a model, and done by Horst himself. Notice the pose of the figure, the piled-up composition, the lighting, drapery, steps. It is brown-gray in hue and easily, sketchily done. The background is slashed in. Assignment tentative.

THE HAGUE:
PREYER
GALLERY

Judas Returning the Silver

*Initialed "R.H.," K.K.*9, *B.*10.

This is so obviously a Horst that I have merely to suggest one or two likenesses for the other resemblances to make themselves apparent. Notice the Judas kneeling on the floor, and compare this figure with the kneeling figure in the signed Horst at Berlin, the Magnanimity of Scipio. They are the same. Here is the dramatic once more with pyramidal composition, Horst's drawing in the hands and drapery, his lighting, his architecture, even his still-life hanging on the wall. Compare the outstretched hand in the Dublin David's Charge to Solomon, the Petrograd Danaë, the Wauchope picture and others, with the outstretched hands in this Judas picture. Huygens, writing probably between 1630 and 1640, speaks of a Judas picture as painted by Rembrandt, which may or may not be identical with this picture. Horst was a few years younger than Rembrandt, but could have painted this picture, in Rembrandt's studio, in Huygens' time; and Huygens could have confused it with Rembrandt's work. At any rate, following the picture and discarding literary traditions (for regarding Rembrandt the most of them are untrustworthy), there is every indication of Horst's hand in this picture. It has his types, dramatic quality, composition, drawing. It agrees positively with Horst's work.

NEW YORK:
METROPOLITAN
MUSEUM

BATHSHEBA AT TOILET

Signed Rembrandt 1643, *K.K.*228, *B.*246.

The figure is like the Danaë at Petrograd in its doing, the old woman is the same attendant as in the Liechtenstein Bathsheba, the composition with the open space at the back is characteristic of Horst. Still, this picture must be considered doubtful. It has resemblances to the work of Eeckhout. Assignment tentative.

PARIS:
ROTHSCHILD
COLLECTION

THE FLAG BEARER

*Attributed to Rembrandt, K.K.*147, *B.*206.

Probably by the same hand that did the Frankfort picture, the type being like, and the drawing, handling, spirit of similar coarse quality. There are analogies between this picture and the Samson Threatening His Father-in-Law at Berlin, but the assignment should be regarded as tentative only.

PARIS:
SEDELMEYER
GALLERIES

PORTRAIT OF YOUNG MAN

*Attributed to Rembrandt, K.K.*145, *B.*567.

This is the model of Horst that appears as Esau in the Belton House Isaac Blessing Esau, and also as Pluto in the Rape of Proserpina at Berlin. It has the sentiment shown in the Wauchope Collection, Double Portrait, and the manner of doing apparent in the Bathsheba of the Liechtenstein Gallery. Assignment tentative.

RAISING OF LAZARUS

*Attributed to Rembrandt, K.K.*12, *B.*45.

The same pyramidal composition, the same crowding forward of faces, the same expressive outstretched hands, with still-life on the wall, platforms of stone, and a figure backed up in the left foreground as in the Judas picture at The Hague (*K.K.*9). Note again the dramatic quality. It has a gray-mauve envelope, the figure of Christ in plum-colored purple, the man with cap in red, the still-life on the wall in red, the woman at left of Christ has yellow hair, the man above her in gold-braided cloak. Probably by Horst.

PETROGRAD:
HERMITAGE

DANAË

Signed Rembrandt 1636, *K.K.*176, *B.*194, *Hanf.**

There is no reason to suppose the subject is Danaë. The weeping cupid above the bed might suggest a Potiphar's Wife, which would be nearer Horst's usual subject than any classical myth. The composition is the same as in the Dublin and Belton House pictures, the bed with its gilded legs and twisted curtains is identical, the pillow with its tassel is the same as that in the Belton House picture, the outstretched hand of Danaë is that of David in the Dublin picture and the Isaac in the Berlin picture. The resemblances run everywhere.

This is the strongest picture of the half-dozen that Horst composed in this fashion, and yet it is not strong enough, or quiet enough, or great enough for Rembrandt. I quote my note, written before the picture in 1913.

"This is a very well-known picture and by no means a poor one. It is decidedly good in the figure, though there are lapses in the drawing and some hardness in the modelling. There is also sharpness in the outlines, as you may see in the nose. The ornaments of the couch, the arabesque of glittering gold that frames the picture, are overdone and in rather poor taste. One fails to see Rembrandt in this glitter, or in the nude figure, or in the old woman at the back, or in the cupid. Moreover, the color and light are too mouldy and lacking in depth and clarity for him. If you take the light, color, drawing, and handling back to the Saskia of 1633 at Cassel, you will find them in disagreement. This Danaë is too weak for the Saskia. Again, there is a thinness about the shadows that does not agree with Rembrandt's work. There is, of course, considerable luminosity in the flesh and a decided sense of form. The picture is more like Eeckhout or Bol than Rembrandt, though not characteristic of any of them. *It agrees better, perhaps, with what we know about Horst.* The picture would better be called a Rembrandt School piece for the present. It is an uncommonly good one, which may account for its being given to Rembrandt. But the painter of the Night Watch and the Five Syndics never did it."—*New Guides to Old Masters, Petrograd, p.* 65.

Since writing the above note I am convinced that the Danaë is by Horst and no other. It is perhaps his masterpiece, but done in the same dramatic way, in the same technical manner as the coarse and brutal Samson at Frankfort or the hot Isaac and Jacob at Berlin.

PETROGRAD:
DELAROFF
COLLECTION

Jesus in the Temple

Attributed to Rembrandt (*but doubted by Doctor Bode and Doctor Valentiner*), *K.K.*531.

Compare with the Judas picture at The Hague for the floor and low platform of stone, the grouping of figures right and left, the type of the chief doctor seated in the centre, the columns and curtain and table-cloth at left. It is Horst, perhaps in a later period of his art.

VIENNA:
LIECHTENSTEIN
GALLERY

Bathsheba at Her Toilet

Signed Rembrandt 1632, *K.K.*107, *B.*69.

The floor with its low stone platform, the architecture and curtain at back, the table-cloth and still-life point to Horst. Bathsheba has robes lighted and treated like those in the Samson and Delilah and the Samson Threatening His Father-in-Law at Berlin. She is a type somewhat like the women in the Rape of Proserpina at Berlin. Back of her the waiting woman is the same model as the waiting woman at the extreme right in the Berlin Scipio picture by Horst; also the left outstretched hand of this woman is the same as the left hand of the lady in the Double Portrait by Horst in the Wauchope Collection. This outstretched hand is a marked and telltale feature in many of Horst's pictures. There are other resemblances here that might be cited, especially the color, which is of a reddish tone in the flesh and dull red in the robe. Probably an early Horst.

Several other pictures in private possession might be placed in this list, but they would add little to a further understanding of Horst. A summary of Horst made from his pictures as listed above would find him a versatile painter. He had feeling and invention, and with them the dramatic instinct. Sometimes this latter borders on the extravagant, but usually it is in restraint. He was an uneven workman, and somewhat mannered in his repetitions, but, all told, a painter of accomplishments, and certainly one of the most forceful of the Rembrandt following. Note what a distinct personality is suggested by even the few Horst pictures reproduced herein as illustrations.

JANSEN, OR JANSZOON, HENDRIK

1610?——?

Kramm makes mention of such a painter as Jansen, and also Hofstede de Groot lists him in the Rembrandt School, but I can find no trace of his paintings. Some engravings are under that name, but the name was a common one in the Netherlands.

JOUDERVILLE, ISAAC DE

1612?–1645?

A portrait painter who was a pupil of Rembrandt probably from 1627 to 1631. A signed portrait by him is said to be in the Dublin National Gallery of Ireland. That is the only record of him that appears at the present time.

KEIHL, BERNHARD

1625–1687?

Probably a pupil of Rembrandt about 1650. He afterward went to Rome and worked there until 1687. He gave Baldinucci an account of Rembrandt and died a good Catholic. Some pictures by him are said to be in churches and in private possession in Copenhagen and Kronsberg. There is one picture by him in the Copenhagen Museum.

KONINCK, PHILIPS

1619–1688

Portrait and landscape painter—principally the latter—pupil of Rembrandt, and a painter of marked ability. His landscapes are usually of river basins or other flat lands, with long lines of division indicated by trees or bushes, and several planes in each picture. They are impressive in their feeling for space, their high skies and clouds, their atmospheric effect, their rather sombre color. Doubtless some of his landscapes of a forced or unusual kind have been handed over to Rembrandt. His portraits have fared worse than the landscapes. A signed portrait, with Dullaert as the sitter, recently turned up at the Ehrich Galleries in New York, to astonish people by its rather romantic sentiment, its clear golden color, and its good handling. It is another version of a picture put down to Bol in the Neville-Cooper Collection, London. His landscapes appear in all the large European galleries. I list only a few of the principal examples, because his work does not at the present time figure in the reconstruction of the Rembrandt School.

AMSTERDAM: RYKS MUSEUM	Two Landscapes *Signed.*
BERLIN: KAISER-FRIEDRICH MUSEUM	Landscape *Signed.**
DRESDEN: GALLERY	Landscape*
THE HAGUE: MUSEUM	Landscape*
LONDON: NATIONAL GALLERY	Two Landscapes*

KONINCK, SALOMON

1609–1656

Probably Salomon Koninck furnished as many and as strong Rembrandts as any painter of the school. He had a hasty facility in handling that enabled him to turn out pictures that were easily sold for Rembrandts, so closely were they supposed to resemble the manner of the master. Yet he was not a pupil of Rembrandt but of Colyns and Moeyaert. He later followed the Rembrandt manner, both in painting and etching, and much of his work in both branches is now under Rembrandt's name.

When this work is detached and put together under Koninck's own name, it presents a very imposing showing. He, like Horst, had the dramatic instinct, composed many pictures of biblical and mythological incidents, dressed his characters in rich oriental costumes, and posed them with scowls and glares in heroic attitudes. It is almost unbelievable that one hand could be so strong and so weak, so accurate in the part and so inaccurate in the whole. For there is about almost every one of Koninck's pictures (whether under his own name or Rembrandt's) some defect of underlying structure, some weakness of color, or thinness of shadow. That is where the real Rembrandts proclaim themselves. They are absolutely right from start to finish. I know of only one Koninck for which as much can be said—the so-called Sobieski portrait at the Hermitage. It is right in every way—so right that I clung to it for ten years as a Rembrandt, but finally had to give it over to Koninck.

Koninck is by no means to be treated lightly. He had great ability—more ability perhaps than patience. His facility led him to doing many things hurriedly and slurring their drawing or *ensemble* in his haste. At first he seems to have worked in the smooth and rather pretty manner of Moeyaert and later taken up with Rembrandt, doing canvases with a coarser surface and sometimes heavily loaded pigments. These latter seem sketches or first intentions because Koninck, as a rule, finished his pictures, oftentimes to a point of weakness. His distribution of light was very even and his tone effects, his golden color, and his display of costume were effective. His qualities and defects will become apparent as his pictures are separately considered.

PICTURES BY KONINCK
SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM	An Old Savant* A poor Koninck shop piece.
	Idolatry of Solomon *Signed* 1644. An excellent Koninck, with all his weakness but much of his skill.
AMSTERDAM: SIX COLLECTION	Scholar at Table An interior with lamplight, suggestive of the so-called Rembrandt Philosophers in the Louvre. The atmosphere and light very evenly and smoothly distributed—too much so for strength.
BERLIN: KAISER-FRIEDRICH MUSEUM	Calling of Matthew Small and many-figured, but not important.
	Crœsus and Solon A typical shop Koninck, smoothly and carefully done, but uninspired. With some of the Koninck swagger in the chief figure. Composition at left as in the Pilate (given to Rembrandt) of the Metropolitan Museum, New York.
BOSTON: MUSEUM	Portrait of Old Woman *Signed.*
BRUNSWICK: MUSEUM	A Philosopher *Signed* 1649. With red cloth, dark-brown robe, and lumpy knuckles. Agrees quite perfectly with the Rembrandt Philosophers in Louvre, and the Paris (Sedelmeyer) Dutch Merchant.

BRUSSELS:
MUSEUM

A Philosopher

It is a weak affair that perhaps came out of Koninck's shop, but is more likely by some pupil or follower of Koninck. It belongs with the Astronomer ascribed to Koninck at Dresden and is, in fact, by the same hand.

DRESDEN:
GALLERY

A Hermit

Signed 1643, *Hanf.**

It has no merit and gives no idea of Koninck. It is like a poor Lievens shop piece. The unsigned Astronomer in this gallery is a Koninck shop piece of no value and was once assigned to Lievens.

GLASGOW:
COATS
COLLECTION

The Miser

A woman counting money at a table. The same model as that in the Boston Museum portrait, and done in the same way.

THE HAGUE:
MUSEUM

Adoration of the Magi

*Hanf.**

Excellent in atmospheric setting, textures, and drawing. A late-manner picture.

MUNICH:
OLD
PINACOTHEK

Christ in the Temple

A sketchy affair, with dotted high lights, indicated figures, and architecture.

LIVERPOOL:
WALKER
GALLERY

A Rabbi

A characteristic Koninck, but now much injured by clumsy repainting.

LONDON:
BRIDGEWATER
HOUSE

Young Man Reading

Signed 1630.

PARIS:
SEDELMEYER
COLLECTION

A Dutch Merchant

Signed 1639. *Reproduced in Sedelmeyer's "Six Hundred Paintings," p.* 27.

ROTTERDAM:
BOYMANS
MUSEUM

The Gold Weigher

Signed 1654.

A typical Koninck, in his smoother, more popular style, with much care given to textures of stuffs. It is thoroughly well drawn, beautifully lighted, and smoothly and easily painted. The high lights are in dots upon braids and ornaments. It shows Koninck's smoother way of doing these interiors and corresponds to the Philosophers in the Louvre, put down to Rembrandt, but by Koninck.

Pilate

Signed 1641.

Another popular but typical Koninck, with his models, color, handling, dotted high lights, textures, and blue-green notes, as in the Frankfort Koninck (given to Rembrandt) of David and Saul.

SCHWERIN:
GALLERY

Joseph Interpreting Pharaoh's Dream

Signed 1655.

A fairly representative Koninck, with bright colors (red especially) and gilded borders of robes. Here are the Koninck models, types, costumes, hangings, and Chinese umbrella, with the haughty bearing and scowls of the leading characters. The picture is a good one for comparisons. The man at right in velvet, writing, is like the Rembrandt Philosopher in the Louvre. The Pharaoh is the same model as the Pilate in the Metropolitan Museum picture of Pilate Washing His Hands, attributed to Rembrandt. The picture is well enough drawn, easily but not broadly handled, and a characteristic Koninck in his latest and smoothest manner.

Saul and David

In this same Schwerin Gallery, attributed to Koninck, is this Saul and David—the Saul the same model as the Pilate in the Metropolitan Museum, Pilate Washing His Hands. It is a timidly done work, in the Koninck manner, probably by some Koninck pupil following his master.

A High Priest

Attributed to Koninck.

Once given to Rembrandt, then to Lievens. Bode thinks it by De Wet and Schiebler says Poorter or Koninck. It is nearer Koninck than any other. The handling is easy, the drawing sound, the face shadowed. With golden-hued robes, white sleeves, and a gold vessel at right. Said to be a copy of a Rembrandt (probably that formerly in the Lehman Collection, *K.K.*112 is referred to), but it is not a copy of any one.

Almost all of these pictures, still under Koninck's name, are weak, thin, and rather pretty. Everything of any strength has been taken from him and given to Rembrandt. The list that follows will attempt to restore some of them to their proper painter. It will be noticed, even in the illustrations here shown, that, weak or strong, the reunited pictures go together without a jar, and again reveal one distinct artistic personality.

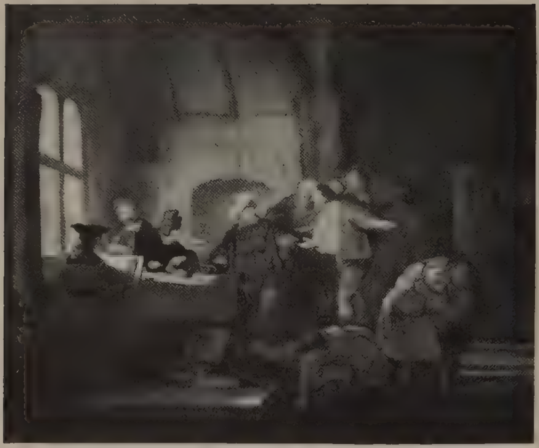
PICTURES BY KONINCK
GIVEN TO REMBRANDT OR OTHERS

AMSTERDAM:
GOUDSTIKKER
COLLECTION

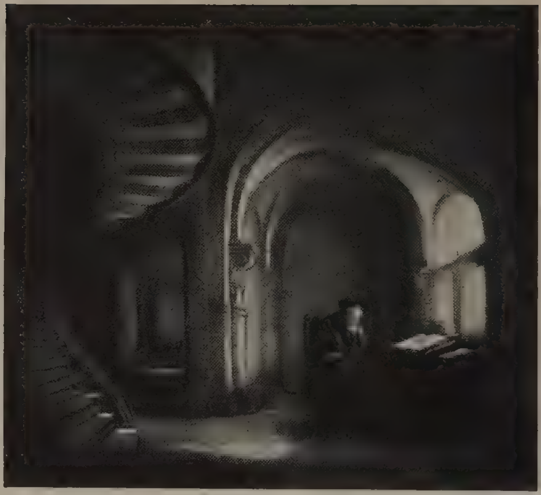
David with Head of Goliath

Attributed to Rembrandt and signed doubtfully R. L. 1635. *Reproduced with article in "Burlington Magazine," vol. XV, p.* 68, *K.K.Supp.*1. *Sold as an Eeckhout in* 1909.

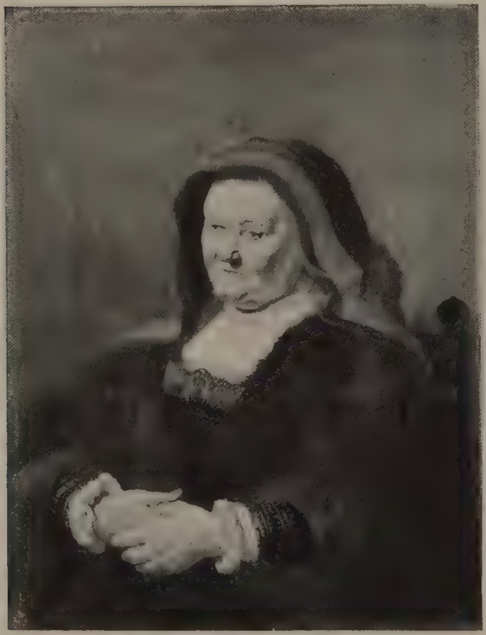
This is a small panel, ten and a half by fifteen inches, done in a broad manner, probably as a sketch for a larger picture. Hence its facility in the brushwork, its loaded and dragged high lights, its blocked-in sky. The whole picture—composition, light, handling, types, robes, costumes—is by the same (if earlier) hand as The Hague and Stockholm Adorations. The figure at back with flag we shall find repeated frequently in Koninck's pictures, as also the type in the foreground of the man with the plumed hat and the trailing robe upheld by pages. The dark-shadowed foreground, with low plants, is another property of Koninck's frequently repeated. Note the helmets and the halberds, for these, too, appear in the figure pieces of this painter.



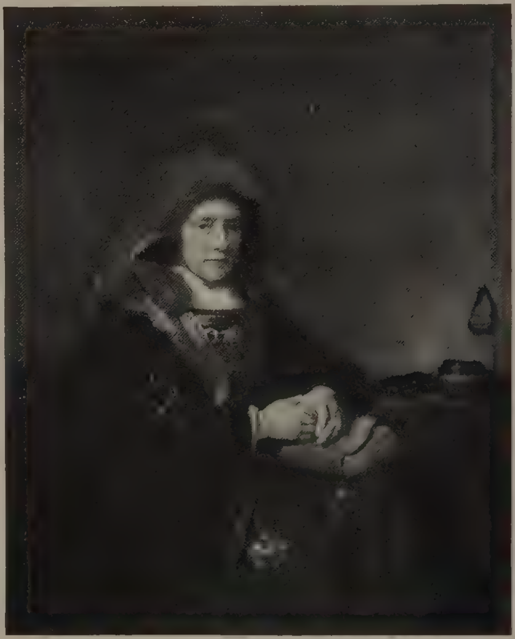
87. KONINCK: WORKERS IN THE VINEYARD
Hermitage, Petrograd



88. KONINCK (GIVEN TO REMBRANDT): PHILOSOPHER
Louvre, Paris

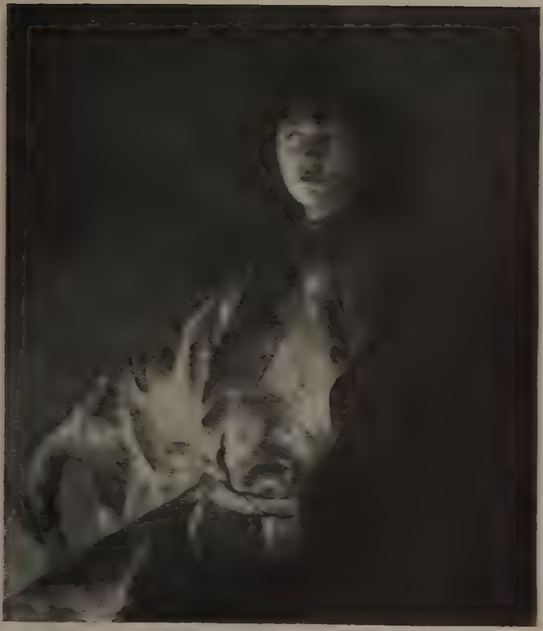


89. KONINCK: PORTRAIT OF OLD WOMAN
Boston Museum

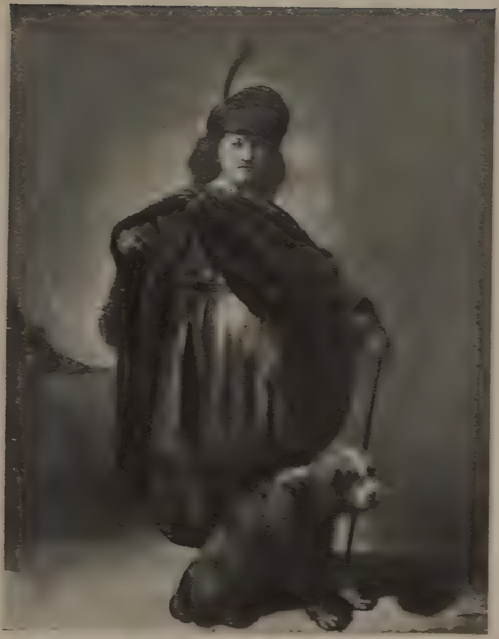


90. KONINCK (GIVEN TO REMBRANDT): PORTRAIT OF OLD WOMAN
Hermitage, Petrograd

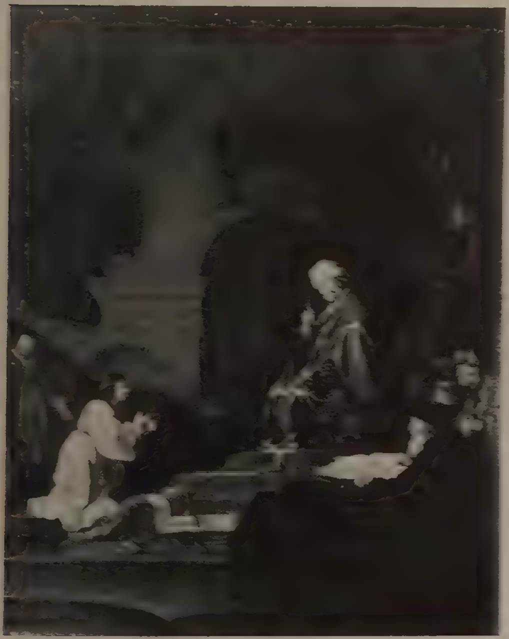
Plate XXIII



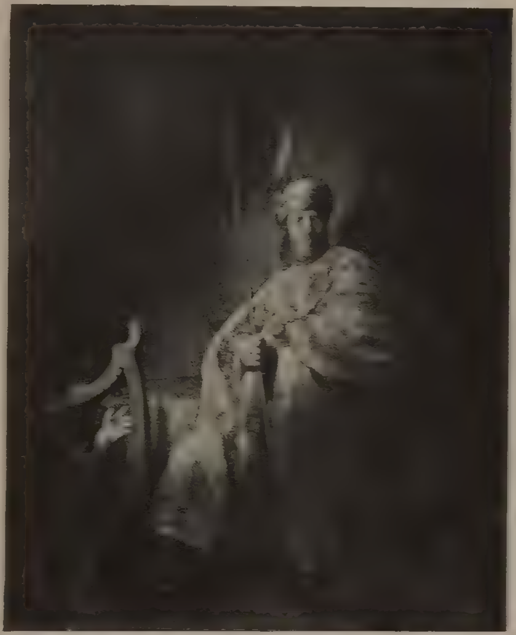
86. KONINCK (GIVEN TO BOL). PORTRAIT OF YOUNG MAN
National Gallery, Edinburgh



87. KONINCK (GIVEN TO REMBRANDT). PORTRAIT OF YOUNG MAN
Petit Palais, Paris

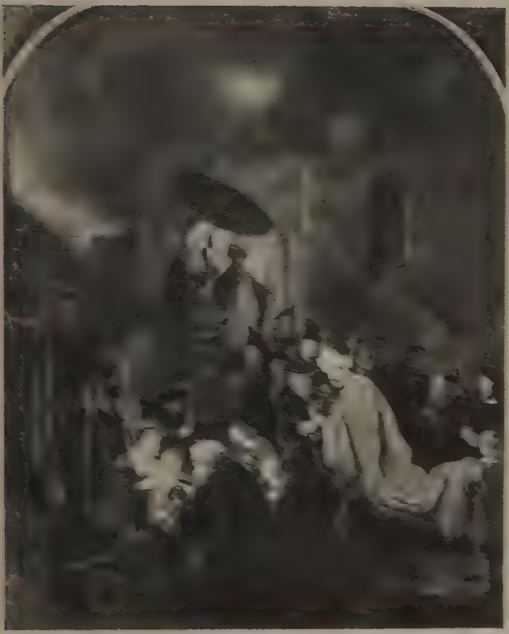


88. KONINCK. JOSEPH BEFORE PHARAOH
Schwerin Museum

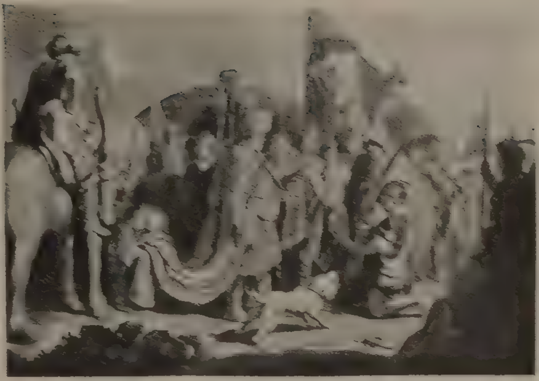


89. KONINCK (GIVEN TO REMBRANDT). DAVID BEFORE SAUL
Staedel Institute, Frankfort

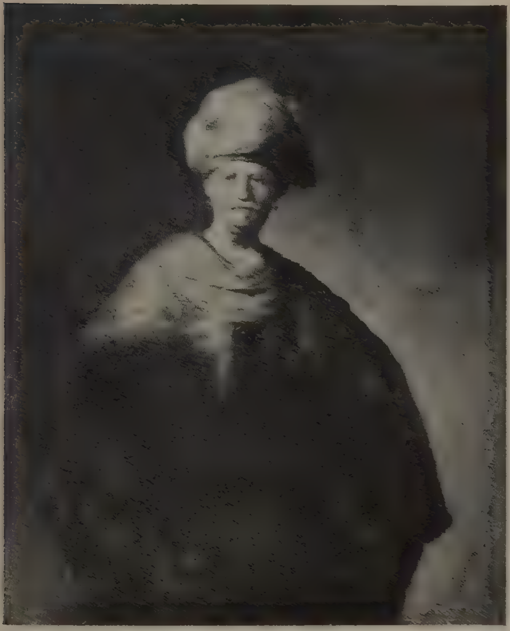
PLATE XXIV



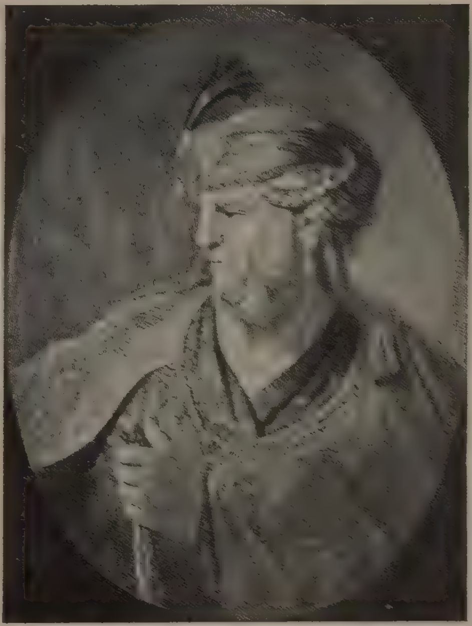
95. KONINCK: ADORATION OF KINGS
The Hague Museum



96. KONINCK (GIVEN TO REMBRANDT): DAVID WITH HEAD OF GOLIATH
[illegible] Collection, Amsterdam



97. KONINCK (GIVEN TO REMBRANDT): AN ORIENTAL
Metropolitan Museum, New York



98. KONINCK (GIVEN TO REMBRANDT): A TURK
Old Pinacothek, Munich

PLATE XXV

The etching, attributed to Rembrandt, of the Baptism of the Eunuch (also said to be done by Van Vliet and Lievens, Hind No. 182), has the horse and rider at left in this Goudstikker picture, also at back the Koninck umbrella and posed figure beneath it. The etching is probably Koninck's work, as well as the picture. Why should Lievens (to say nothing of Rembrandt) be doing etchings after Koninck's work and in his style?

BERLIN:
KAISER-FRIEDRICH MUSEUM

PREACHING OF JOHN

*Attributed to Rembrandt, K.K.*174, *B.*215. *In grisaille.*

The same composition (only reversed in the diagonal arrangement of the figures) as in the Christ before Pilate in the London National Gallery. The grouping, types, light are all Koninck's. Notice the obelisk or monument at back in both pictures.

MINERVA

*Attributed to Rembrandt, K.K.*106, *B.*68.

This picture was for a time attributed to Bol. It is now, with just as little reason, given to Rembrandt. It probably is by Koninck, and in its dotted high lights and purple coat follows the Paris (in trade) picture and the David and Saul at Frankfort. It has features about it resembling the work of Horst. Assignment tentative.

BRUNSWICK:
MUSEUM

A SCHOLAR

*Attributed to Rembrandt, K.K.*19, *B.*43.

To be compared with the Sedelmeyer Dutch Merchant by Koninck, and (in table-cloths) with the Stockholm St. Anastasius. It is a gray-toned picture, with gray-blue table-cloth and dark curtain. Carefully done.

BRUSSELS:
MUSEUM
(LOANED BY MME. MAY)

MAN IN ORIENTAL HEAD-DRESS

*Attributed to Rembrandt, K.K.*47, *B.*543.

A dark picture, with Oriental turban, gold-braided under-coat, round eyes, and a Koninck pose and scowl. It is dark in shadows, and somewhat rubbed and overcleaned. Never in the style of Rembrandt at any time, and certainly not in 1629, when it is said to have been painted by Rembrandt. It is probably by Koninck.

CHATSWORTH:
DEVONSHIRE COLLECTION

A RABBI

Signed Rembrandt 1635, *K.K.*186, *B.*199.

There are replicas or copies of this picture in several European galleries under the name of Koninck. All of them probably came out of the Koninck workshop and are of Koninck inspiration. It is his type of the Oriental, varied slightly in each new appearance by a different model, perhaps, but always the same spirit, feeling, pose, and handling. Notice the large hands.

CHICAGO:
KIMBALL COLLECTION

REMBRANDT'S FATHER

Signed R.H.L., K.K.Supp. 17.

It follows the Oriental of the Metropolitan Museum. Notice the similarity of pose and the breadth across the body. Another version in Neumann Collection, London (*K.K.*44). Assignment tentative.

COPENHAGEN:
MUSEUM

AN ORIENTAL

*Attributed to Rembrandt, K.K.*452.

It follows the Lehman and Schwerin pictures, noted hereafter, in type and method. There may be some question about Koninck doing this head, but there is no question about Rembrandt not doing it. Assignment tentative.

EDINBURGH:
NATIONAL
GALLERY

PORTRAIT OF YOUNG MAN

Attributed to Bol.

In dull-yellow plush or velvet robe, steel gorget, cord about waist, and silver-threaded sash over shoulder, long flowing hair, blue-gray ground. It is thinly handled with much effect of textures and light and shade. It is even in gradation and pleasing in color. The pose, the eyes, the loosely drawn figure in its enveloping robe, the hand on the stick—especially the hand—speak for Koninck as the painter. The same hand and pose are shown in the Oriental attributed to Rembrandt in the Metropolitan Museum, and in the Rembrandt portrait in the Petit Palais (Dutuit) at Paris. It is an excellent, a handsome picture, too fine for Bol, whose handling in another picture in this gallery will offer a chance for comparison. Bought in 1922 and not yet catalogued.

FRANKFORT:
STAEDEL
INSTITUTE

DAVID BEFORE SAUL

*Attributed to Rembrandt, K.K.*13, *B.*46.

This is the same model and type, with the same rather imposing fling-back of the head and scowl that appear in the Hermann (New York), the Oldenburg, and the Stockholm pictures. It is shown also in the Koninck at The Hague—the Adoration of the Magi. The picture at Frankfort is quite in the Koninck manner of lighting and drawing, including the heavy hand holding a stick, which appears in so many of his pictures.

This picture was formerly attributed (and rightly) to Koninck, but was arbitrarily promoted to the Rembrandt name and class without warrant.

LONDON:
NATIONAL
GALLERY

CHRIST BEFORE PILATE

Signed Rembrandt 1633, *K.K.*157, *B.*214, *Hanf.*

Done in *grisaille.* A rather huddled composition, with types and properties used in other pictures by Koninck. The Pilate is the model of Pilate Washing His Hands in the Metropolitan Museum. The halberds and helmets, with the architecture and the monument at right, recur in other pictures by Koninck.

LONDON:
FORMERLY IN
MURRAY
COLLECTION

WARRIOR

Attributed to Rembrandt, K.K.Supp. 32.

With the look, pose, figure, hand, chain of Koninck. Another version in the United States. Assignment tentative.

LONDON:
BRIDGEWATER
COLLECTION

HANNAH IN THE TEMPLE

Signed Rembrandt 1648, *K.K.*291, *B.*325.

It follows the Petrograd Portrait of an Old Woman, in the type, pose, costume, bulk and width of figure, and hands. Even the child is like the little pages in the Magi pictures by Koninck. Assignment tentative.

LONDON:
WINDSOR
COLLECTION

Rembrandt's Mother

*Attributed to Rembrandt, K.K.*37, *B.*24.

It seems to agree with the Boston Koninck, Portrait of an Old Woman, very well though perhaps a little firmer in the modelling. The dotting of high lights in the head-dress is the same. A similar point of view is marked in all these heads by Koninck.

Portrait of Young Man

Signed R.H.L. 1631, *K.K.*50, *B.*49.

A typical Koninck done in the style of the Boston Museum portrait and the Paris Petit Palais portrait given to Rembrandt.

LONDON:
DONALDSON
COLLECTION

Bellona

Signed Rembrandt 1633, *K.K.*153, *B.*569.

It has the Koninck shield and helmet, the right arm and hand, the arched recess at back, the general air of pose and swagger so dear to this painter.

MUNICH:
OLD
PINACOTHEK

Portrait of a Turk

Signed Rembrandt 1633, *K.K.*121, *B.*147, *Hanf.*

The type and workmanship are the same as in the Metropolitan Oriental, the same drawing and handling of the brush. Notice the heavy hand and notice also the heavy jowl, with the bunch of beard below, as in the Metropolitan Christ Before Pilate and other Konincks. The picture at one time was given to Koninck.

"This is certainly strong enough for Rembrandt. In fact, that is the trouble with it. It is too strong. The head is perhaps overmodelled by the insistence upon the high lights, and, as a result, it comes forward out of the canvas. That was something that Rembrandt was usually not guilty of. He made his heads and figures stand *in* instead of *out*, and he surrounded them by light, shadow, and air. However, there is little use in cavilling over a head so powerfully constructed and decisively painted as this. By contrast with the usual examples of the Eeckhouts, Konincks, and Victors set down to Rembrandt it is a wonder."—*New Guides to Old Masters, Munich, p.* 57.

The Raising of the Cross

*Attributed to Rembrandt, K.K.*163, *B.*124, *Hanf.*

The man on horseback at back suggests that Koninck had a hand, a very prominent hand, in this picture. It is one of the most beautiful of the series. Eeckhout had much to do with this series, and the series is placed under his name, but Koninck is apparent in this picture. It is probably one of the earliest of the group. Koninck came earlier than Eeckhout. Assignment tentative.

NEW HAVEN:
MORELL
COLLECTION

A Rabbi

*Attributed to Rembrandt, K.K.*187, *B.*202.

In the manner and method of the Chatsworth picture. Probably by Koninck.

NEW YORK:
METROPOLITAN
MUSEUM

Pilate Washing His Hands

*Attributed to Rembrandt, K.K.*468, *B.*532.

To be compared with the National Gallery, London, Christ Before Pilate for likenesses of type, not only in Pilate but the halberdiers at back. The robes, the light, the color, the drawing, the handling are all in Koninck's manner. It is one of his pretentious but hastily painted pictures with pretty details, such as the boy's head, and very loose construction, such as the boy's left arm. The figures come forward out of the frame, the architecture is flat, the whole setting rather cardboard-like. Notice the badly drawn hands of Pilate, his false-valued nose and chin, his misunderstood robe. The picture is not up to Koninck's standard, to say nothing of Rembrandt's. One might be justified in writing it down a Koninck shop piece.

AN ORIENTAL

Signed R.H.L., 1632, *K.K.*120, *B.*145.

The same type and character as shown in the Frankfort picture and the Paris Petit Palais picture. Also the same mind and hand at work in the artist. The swagger and scowl of this are Koninck, but never Rembrandt. Nor is the handling of the surface that mysterious kneading and sinking in of the pigments which Rembrandt devised to produce flesh, stuffs, or other materials, with no feeling of paint added to the exterior of objects. On the contrary, there are the dab and drag of pigments over the surface, atop of the objects, which give the painty feeling so common with Koninck.

However, this picture of the Oriental is a work of much force and excellent execution for Koninck. The turban and head are well drawn, given with much solidity, body, bulk. In degree (not kind) it is almost worthy of Rembrandt. The textures of the stuffs in turban and robe and their color quality are again excellent. The rest of the picture is not so good. The head does not fit the neck, nor the neck the body. The shoulders and figure are only to be guessed at under the great robe. Notice the width of the robe as it suggests the figure underneath. It is peculiarly like Koninck's other work in this respect, as is also the heavy shadowed hand holding a stick. The centering of light by shadow above and below is repeated in Koninck's other pictures.

Another version (of the head only) in St. Petersburg Exhibition in 1909. It is the same head that appears in the Raising of the Cross at Munich.

NEW YORK:
HERMANN
COLLECTION

THE PROPHET BALAAM

*Attributed to Rembrandt, K.K.*3.

It follows the Oldenburg Baptism of the Eunuch picture in the horse and figure at back with Oriental head-dress, in the vegetation of the foreground, and in the robes of Balaam. It is probably an early Koninck. Assignment tentative.

OLDENBURG:
DUCAL
GALLERY

BAPTISM OF THE EUNUCH

*K.K.*517.

Said to be an old copy after Rembrandt, but it is more likely an original by Koninck. I have not seen the picture, but from the photograph it has every appearance of a Koninck. The same effect at back with a raised figure and an umbrella is shown here as in the Granberg (Stockholm) and Goudstikker (Amsterdam) pictures. Also the horse at back and the vegetation in the foreground are Koninck properties. Assignment tentative.

PARIS:
LOUVRE

PHILOSOPHERS

Signed R.H.L., 1633, *K.K.*111 *above*, *B.*121, *B.*122.*

"Small pictures over which, in the past, there has been some spilling of good printer's ink with no very marked results. The pictures are not wonderful.

In fact, one may be heretical enough to think that some one like Koninck or Dou might have painted them. . . . Rembrandt was not given to the painting of such small material."—*New Guides to Old Masters, Paris, p.* 105.

The first picture, with the light coming from the right, has Koninck's model as shown in the Dutch Merchant in the Sedelmeyer Galleries, Paris. Even the Koninck bowl is on the window-ledge. The second picture, with the light coming from the left, seems a companion piece, but there may be some doubt about its being by Koninck. Its assignment is tentative.

PARIS:
PETIT PALAIS (DUTUIT COLLECTION)

REMBRANDT'S PORTRAIT

Signed 1631, *K.K.*54, *B.*550.

In the perhaps early style of Koninck, with small dotted high lights, purple velvet robe, silk under coat, casques on table, heavy gloved hand, posed figure, severe look with a half-scowl on face. Gray-lighted ground and rubbed-in hair.

PARIS:
IN TRADE

MINERVA

*Attributed to Rembrandt, K.K.*105, *B.*67.

PARIS:
FORMERLY IN SCHICKLER COLLECTION

REMBRANDT'S SISTER

*Attributed to Rembrandt, K.K.*55, *B.*551.

Another version in Ehrich Galleries, New York, in 1919, there ascribed to Koninck.

PARIS:
LEHMAN COLLECTION

A HIGH PRIEST

*Attributed to Rembrandt, K.K.*112, *B.*42.

A similar picture by Koninck in the Schwerin Museum.

PETROGRAD:
HERMITAGE

AN ORIENTAL

*Signed Rembrandt, K.K.*121, *B.*146.

It follows the Munich Portrait of a Turk and the Metropolitan Oriental, but is not so strong a picture as either of them.

PORTRAIT OF MAN

Signed 1637, *K.K.*216, *B.*228, *Hanf.**

Quite a perfect bust portrait of a model dressed in a fancy costume. It is the most powerful head in the Hermitage and quite worthy of Rembrandt. Splendidly modelled and painted as it is, it nevertheless has to be given to Koninck. It is his handling and modelling rather than Rembrandt's, his type and dramatic scowl, heavy jowl, hand, and neck chain. I cannot find Rembrandt in any of his works doing the braggadocio of this portrait. It fits in with the Frankfort Saul and David, the Metropolitan Oriental, the Munich Head of a Turk; but try to place it with the Night Watch, the Lesson in Anatomy, the Cloth Syndics, or put it beside the Coppenol or the Burggraeff or the London Portrait of a Man, and it will not blend or affiliate in mind, method, or emotion.

PORTRAIT OF OLD WOMAN

Signed Rembrandt 1643, *K.K.*250, *B.*263, *Hanf.**

Compare it closely for the manner of doing with the signed Boston Koninck, Portrait of an Old Woman, and the identity of the painter must be recognized. The head, head-dress, cloak, lighting, spotting, are identical. Even the Koninck bowl is on the table, as in the Sedelmeyer Dutch Merchant picture by Koninck.

PORT ELIOT:
SAINT
GERMANS
COLLECTION

David Before Saul

Signed Rembrandt 1631, *K.K.Supp.* 20.

It follows the Goudstikker and Granberg pictures.

PRAGUE:
COUNT
NASTITZ
COLLECTION

A Rabbi

Signed Rembrandt 1634, *K.K.*186, *B.*198.

It follows the Chatsworth and New Haven pictures of Rabbis, and also agrees with the Sedelmeyer Koninck of a Dutch Merchant, listed above. Even the Koninck pens and inkstand are the same in both pictures.

RICHMOND:
COOK
COLLECTION

Painter in Studio

Attributed to Dou, K.K., p. xv.

It is perhaps a picture by Koninck. The picture on the easel contains Koninck's types. Another version, with the painter seated at his easel, at one time in Bachstitz Gallery, The Hague. Assignment tentative.

STOCKHOLM:
MUSEUM

St. Anastasius

Signed "Rembrant" 1631, *K.K.*19, *B.*40.

It follows in subject and treatment the Philosophers in the Louvre, but again there is just a shade of doubt about its being by Koninck. The attribution should be regarded as tentative. All of these interior pictures lighted from a window should be compared with the Konincks in the Six Collection, Amsterdam, and the Brunswick Museum.

STOCKHOLM:
GRANBERG
COLLECTION

Adoration of the Magi

Attributed to Rembrandt. Reproduced with article in "Burlington Magazine," vol. XXVII, p. 48, *K.K.Supp.* 21.

To be closely compared with the Koninck, Adoration of the Magi, at The Hague. This Granberg picture is a smaller and more sketchy picture than that at The Hague, has been handled more freely, and has the freshness and boldness of the sketch. Hence it is thought to be Rembrandt, whereas it is Koninck in one of his facile, swiftly done effects, done perhaps for the use of pupils. The types, characters, costumes are all Koninck's. Compare the man at the back with the umbrella effect in both pictures, also the kneeling Magi, their robes in their flow and fall, the small whispering pages, the helmet and halberds, and finally the lighting and pyramidal composition. Add in this comparison the Goudstikker Amsterdam picture, and at the same time look over all the Oriental-clad people on the list for Koninck's types and costumes. This Granberg picture was formerly given to Koninck.

TOLEDO:
LIBBY
COLLECTION

Portrait of Rembrandt

*Attributed to Rembrandt, K.K.*33.

Somewhat suggestive of Ferdinand Bol, but it should be compared with the Metropolitan Museum Oriental for a similar manner of joining the head, neck, and body, and for the sacklike bulk and width of the figure. The head done like the Chicago portrait. Assignment tentative.

CHAPTER XI

PICTURES BY PUPILS

(CONTINUED)

LIEVENS, JAN

1607–1674

LIEVENS, in his day, was a boy-wonder, doing remarkable copies of pictures at ten, and becoming a full-fledged portrait painter at eighteen, with a reputation for excellent portraits. For a long time he was considered by the public as a greater painter than Rembrandt.[1] The two were friends, having probably met in the studio of Lastman, where Lievens is said to have been a student for two years, and where Rembrandt was a pupil about 1624 or later. The influence of Rembrandt upon Lievens is undoubted. It has, indeed, been a theory of some Rembrandt writers that they worked together, especially upon etching plates, and that the initials "R.H.L." meant a combination of Rembrandt and Lievens. There is small doubt that many of the etchings by Lievens are still catalogued under Rembrandt's name.

In 1631 Lievens is said to have visited England and painted the royal family and some of the nobility there. Later he returned to Leyden and then went to Antwerp, where he possibly fell under Van Dyck influence. But the main influence of his life came from Rembrandt. In Lastman's studio they probably worked over the same subjects and models and were taught the same methods, so there is little wonder that their work was superficially regarded as much alike.

But Lievens never had the mind nor intense feeling nor powerful technique of Rembrandt. He was always thinner of handling and softer in modelling. He had a way of ploughing the wet surface of his picture with a sharp instrument (probably the wooden end of the brush) in such features as the hair or beard. It was apparently some love for the flow of an engraved line and its results in modelling that led him to try the same effect in painting. His pictures can frequently be detected by following this mannerism.

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[1] "Rembrandt surpasses Lievens in taste and in quick sensibility, but is inferior to him in sublimity of invention and a certain audacity in ideas and forms."—*Huygens* (*writing in* 1631), *translated in Brown's "Rembrandt,"* *p.* 60.

Pictures under his own name are rather scarce, considering that he was known for doing much work, and did not die until nearly sixty. He painted portraits, history, landscape, and etched almost every subject, but in spite of his success died insolvent, like his friend Rembrandt. Five of his pictures were in Rembrandt's inventory at the time of his bankruptcy sale. That many of his works are now under Rembrandt's name I have endeavored to indicate by the following lists. Some of the assignments are necessarily tentative, and others may suggest Lievens shopwork or a Lievens following. Quite often with these so-called Rembrandts one meets with pictures that are not good enough for either master or pupil. Aside from this, Lievens is sometimes confused with Flinck.

PICTURES BY LIEVENS

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM:
RYKS MUSEUM

Samson and Delilah

Signed J.L., also signed (wrongly) "Rembrandt f. 1633."

Apotheosis of Peace

Signed 1652.

Head of Boy

Signed by Lievens and further inscribed to the effect that Rembrandt retouched the picture.

BERGAMO:
GALLERY

Old Man

Illustrated in "Raccolte d'Arte, Galleria Lochis," plate 134.

With brush ploughings through the wet paint. Same model as in the Brunswick Abraham's Sacrifice.

BRUNSWICK:
MUSEUM

Abraham's Sacrifice

This is usually considered Lievens' masterpiece—a fine, large work, done with feeling and spirit, as well as good workmanship. Abraham's gown is a washed-out red. A fire at left, and, below, a newly slaughtered lamb. Landscape and sky at right. The boy Isaac is a little soft in drawing in the face, and pulpy in the hands. Abraham slightly ploughed (or painted to indicate the same effect) in beard. Easily painted, and not heavily loaded or dragged.

Bust of Old Man

Signed L.

The Hague picture of the same subject is probably a copy of this Brunswick picture, which is freely done and ploughed in the beard through the wet paint. The same model was used by Lievens a number of times to represent different characters.

COPENHAGEN:
MUSEUM

Portrait of Man

Signed.

In profile, early, smooth in style, and not ploughed with brush.

DRESDEN:
GALLERY

A Young Warrior

Initialed.

Scratched in the hair and softly modelled.

An Old Man

An early one of the old-man series.

HAARLEM:
FRANS HALS
MUSEUM

Head of Old Woman

(*Loaned by an Austrian Collector in summer of* 1922.)

A profile with particolored head-dress and a white scarf hanging therefrom. The face outline is against a brown ground and the back of the head-dress brown against a gray ground. Easily handled, with dragged high lights, and slightly kneaded surface. An excellent head, strong enough for Rembrandt, and might easily be mistaken for Rembrandt's work.

THE HAGUE:
MUSEUM

Bust of an Old Man

"The head is not badly done. It is in the style of a number of similar heads attributed to Rembrandt in the European galleries. It should be kept in mind both for the type (the model) and the manner of its doing."—*New Guides to Old Masters, The Hague, p.* 77.

Probably a shop variation of the Brunswick head.

HAMBURG:
KUNSTHALLE

Portrait of Old Woman

A Lievens of excellent modelling and very effective brush handling. This is the sort of a picture that quite upsets one's preconceived opinions about Lievens or his followers. It is precisely in the Lievens manner, but exceptionally well done.

LEIPSIC:
MUSEUM

Head of Young Girl

An early Lievens, with bright colors, soft modelling, and scratched hair.

LEYDEN:
TOWN HALL

Magnanimity of Scipio

LONDON:
NATIONAL
GALLERY

Portrait of a Man

*Signed with initials.**

It shows the influence of Van Dyck, but there is some doubt about the attribution of the picture.

LUTZSCHENA:
STERNBERG
COLLECTION

Profile of Old Man

MUNICH:
OLD
PINACOTHEK

Old Man with Hour Glass

(*No.* 422.)

A little uncertain, and yet in the Lievens style.

PARIS:
STEENGRACHT
COLLECTION

An Old Man

(*No.* 424.)

Man in Red

Signed.

PETROGRAD:
HERMITAGE

Old Man

Ploughed through the wet paint. Once attributed to Rembrandt.

NEWBATTLE ABBEY:
LOTHIAN COLLECTION

Portrait of Old Man

Red cap, long beard, fur-lined coat. The same old-man model shown in other pictures by Lievens.

VIENNA:
IMPERIAL GALLERY

Portrait of Man

At one time it passed as a David Teniers and was photographed as such. An undoubted Lievens in drawing and handling. It is so attributed to-day.

Self Portrait

Signed.

A small and negligible bust portrait surrounded by a garland of flowers that is out of value and detrimental to the portrait. Of no importance and not characteristic of Lievens.

VIENNA:
CZERNIN COLLECTION

Young Man

Signed L.

Ploughed in the wet paint.

PICTURES BY LIEVENS GIVEN TO REMBRANDT OR OTHERS

AMSTERDAM:
RYKS MUSEUM

Portrait of Young Woman

Signed Rembrandt 1639, *K.K.*243, *B.*274, *Hanf.**

"The portrait is much cleaned and the finer touches of the brush (the final surface modellings) are lost."—*New Guides to Old Masters, Amsterdam, p.* 44.

In 1911 I thought this merely an overcleaned and repainted early Rembrandt, but since then I find on re-examination that it is probably a Lievens, especially in the drawing of the mouth and the doing of the hair and hand. The hair is ploughed through the wet paint with a sharp instrument, to produce a modelling of the hair rather than a drawing of it. Compare it with the Brera, Milan, and the Elgin portraits. Both Rembrandt and Lievens may have worked upon it. Assignment tentative.

AMSTERDAM:
GOUDSTIKKER COLLECTION

Apostle Paul

Signed "Rembrand" without the "t," K.K.Supp. 3.

A Lievens theme, books, and old man with red eyes. Probably early, hard in drawing, especially in the hands. Ploughed somewhat in the hair and beard. Compare it with the Paris Sedelmeyer, Man Cutting a Pen.

BERLIN:
KAISER-FRIEDRICH MUSEUM

Rembrandt's Portrait

*Attributed to Rembrandt, K.K.*144, *B.*168, *Hanf.**

". . . The modelling is soft or pumpkin-like. The work agrees with the authentic pictures of Jan Lievens. Moreover there are ploughings or scratchings in the hair, done with the wooden end of the brush, which was a peculiar trick of this same Rembrandt follower—Jan Lievens."—*New Guides to Old Masters, Berlin, p.* 85.

THE MONEY CHANGER

Initialled R.H. 1627, *K.K.*4, *B.*1.*

The same theme, type, bags, books, and the same effect of light that Lievens used elsewhere. Compare this picture with the Paris Sedelmeyer picture of a Man Cutting a Pen.

REMBRANDT'S PORTRAIT

*Signed. K.K. Frontispiece, B.*167

Probably by the same hand as No. 808 in this gallery—that is, Lievens—and both of them early works in the Rembrandt manner.

BERLIN:
PRIVATE POSSESSION

ORIENTAL

K.K.Supp. 39.

A variation of the same Lievens head shown in the Hampton Court and Oldenburg pictures, attributed to Rembrandt and listed hereafter.

BREMEN:
KUNSTHALLE

ST. PAUL

*Initialled Rembd, K.K.*16, *B.*34.

No ploughings in the beard, but small brush lines to produce a similar effect. The drawing (especially of the hands) confirms Lievens as the painter. It is soft and pulpy in modelling. It has a gray scheme of light and color, with dull-blue robe. The model is the weary-looking old man frequently seen in Lievens' pictures.

CASSEL:
GALLERY

PORTRAIT OF REMBRANDT

*Attributed to Rembrandt, K.K.*27, *B.*11, *Hanf.**

"A small picture with a dark shadow over the eyes and forehead that does not indicate Rembrandt. There is no certainty about either the subject or the painter. The hair is scratched with the wooden end of the brush to make ringlets. This is a mannerism of Jan Lievens. The portrait bears other indications of being by him, such as the soft modelling."—*New Guides to Old Masters, Cassel, p.* 156.

It is a Lievens that follows the early Lievens work at Copenhagen of a young man in profile—the Copenhagen portrait being the earlier.

OLD MAN

Signed R.H.L., van Ryn 1632, *K.K.*116, *B.*137, *Hanf.**

"Rather red in the face and labored in the flesh painting as though the painter had gone over it again and again or it had been repainted by a later hand. . . . The head and hair are put in with many strokes of the brush and then, as though still dissatisfied with the result, the surface is cut into by the wooden end of the brush through the wet paint. Notice this in the forehead. The handling, drawing, modelling show the brush of Lievens. The model appears at Munich in the Sacrifice of Abraham (No. 332)."—*New Guides to Old Masters, Cassel, p.* 156.

STUDY HEAD OF AN OLD MAN

*Attributed to Rembrandt, K.K.*115, *B.*136, *Hanf.**

It is an excellent piece of drawing, with Lievens' peculiarly soft handling. Also the Lievens eyes.

PORTRAIT OF MAN WITH GOLDEN CHAIN

Signed R.H.L. 1630, *K.K.*46, *B.*32, *Hanf.*

"The flesh is somewhat kneaded and the beard a bit tortured. The shadow under the cap is luminous. A good work, but not among the best portraits in this gallery. It was probably done by Lievens."—*New Guides to Old Masters, Cassel, p.* 153.

The same model and done in the same way as the Cassel Old Man, listed above (*K.K.*116), but running close to the Koninck type and way of handling. The same model sat for a study head, in all probability, to both painters. It will be remembered that Lievens and Koninck came at about the same time, there being only two years' difference in their ages. Rembrandt was born in 1606, Lievens in 1607, Koninck in 1609. Why should not all of them have used the same model? The model appears again in the Petrograd picture of Abraham's Sacrifice, given to Rembrandt, but that does not of itself justify an attribution to Lievens.

COPENHAGEN:
GALLERY

OLD MAN

Attributed to Rembrandt, K.K.Supp. 110.

With ploughed hair and in Lievens' style, but much coarser and hotter than his usual work. The drawing is not sure and the paint is heaped in uncertain wrinkles and folds on the forehead. This is Lievens' model with the tired look and the red eyelids, but the flesh is too hot and the drawing too poor for Lievens. It is probably by one of his pupils following his model and method.

ESSEN:
KRUPP
COLLECTION

REMBRANDT'S MOTHER

*Attributed to Rembrandt, K.K.*36.

Probably by Lievens. It is his red-eyed type. Many replicas of it in existence.

GOTHA:
MUSEUM

PORTRAIT OF REMBRANDT

Signed R.H.L. 1629, *K.K.*27, *B.*13.

Another study sketch of the same head as in the Cassel Portrait above. There is not the slightest reason for thinking it either of or by Rembrandt. Both heads are by the same hand—that of Lievens. Both are ploughed in the hair and both are small study-heads only.

THE HAGUE:
HOFSTEDE DE
GROOT
COLLECTION

REMBRANDT'S PORTRAIT

Not signed, K.K.Supp. 106.

With ploughed hair; also in Lievens' spirit. I have seen this portrait only in photograph and list it tentatively, and with apologies to its owner, who is a Rembrandt authority.

HAMPTON
COURT

OLD MAN

Signed Rembrandt 1635, *K.K.*188, *B.*201.

It follows the Oldenburg picture in model and method.

HAMBURG:
MÜLLER
COLLECTION

OLD MAN

Signed R.H.L., K.K.Supp, 15.

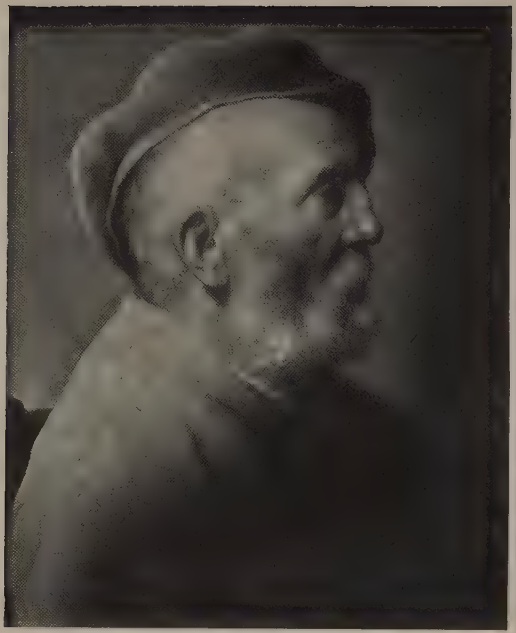
Study head, a variation of *K.K.*46, also *K.K.*187.

LONDON:
BUCKINGHAM
PALACE

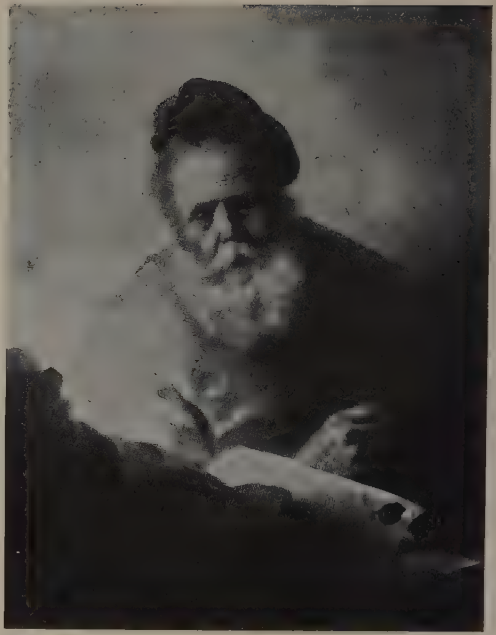
A RABBI

*Not signed, K.K.*188, *B.*200.

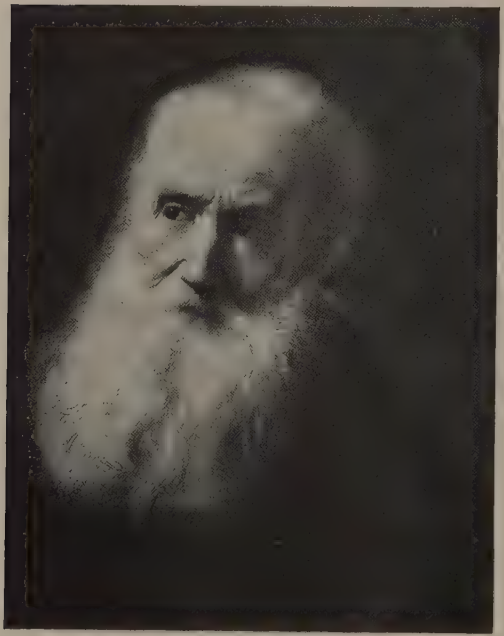
With the painted effect of ploughing in the beard.



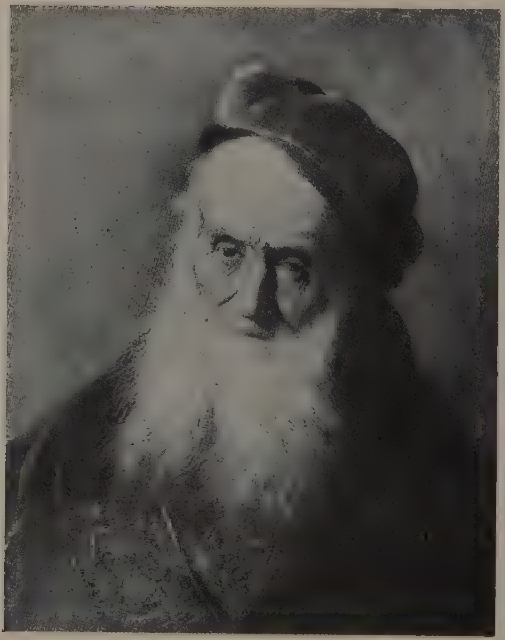
99. LIEVENS: PORTRAIT OF MAN
Imperial Museum, Vienna



100. LIEVENS (GIVEN TO REMBRANDT): A SCHOLAR
Sedelmeyer Galleries, Paris

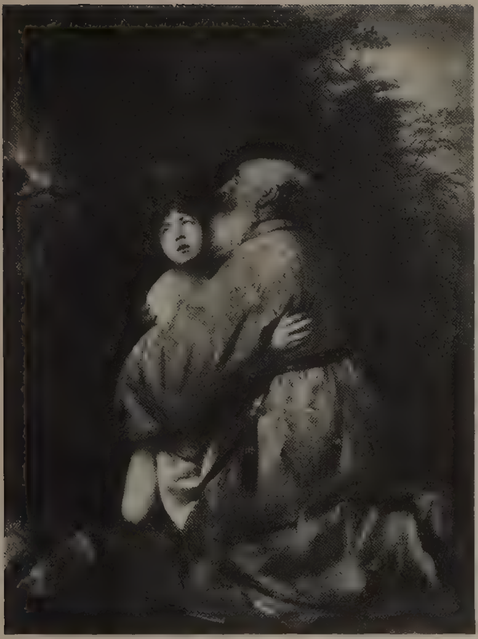


101. LIEVENS: OLD MAN
Brunswick Museum

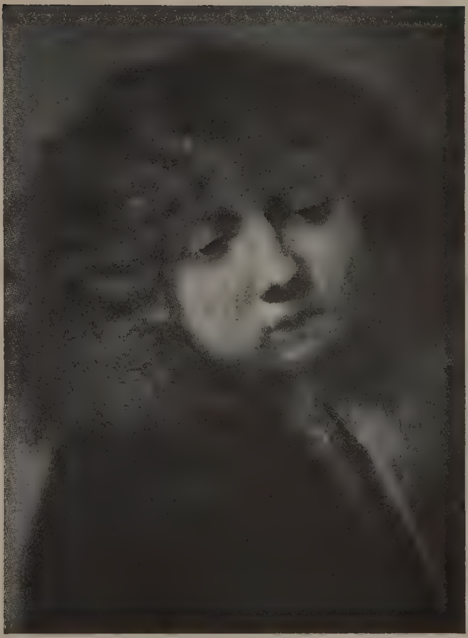


102. LIEVENS (GIVEN TO REMBRANDT): OLD MAN
Fabbri Collection, New York

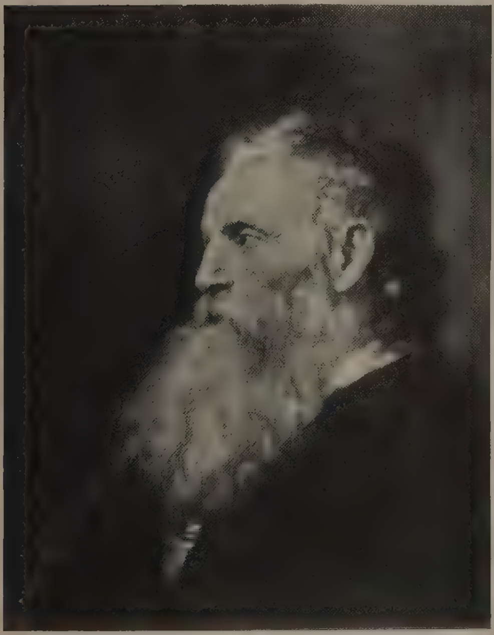
PLATE XXVI



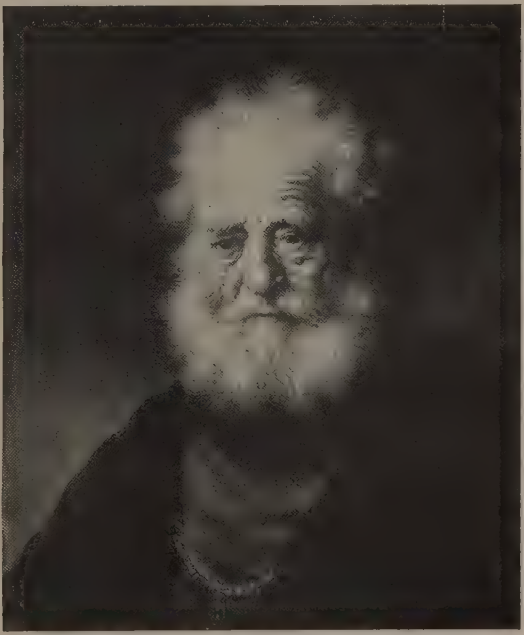
103. LIEVENS: ABRAHAM'S OFFERING
Brunswick Museum



104. LIEVENS (RETOUCHED BY REMBRANDT): PORTRAIT OF BOY
Ryks Museum, Amsterdam



105. LIEVENS: PORTRAIT OF OLD MAN
Hermitage, Petrograd



106. LIEVENS (GIVEN TO REMBRANDT): MAN'S PORTRAIT
Cassel Gallery

PLATE XXVII

LONDON:
DERBY
COLLECTION

A Rabbi

Signed Rembrandt 163?, *K.K.*187, *B.*203.

It follows the Brunswick and Bergamo pictures in type and handling. The same model appears several times in Lievens' pictures.

MILAN:
BRERA

Rembrandt's Sister

Signed R.H.L. van Ryn, 1632, *K,K.*56, *B.*56.

This is the portrait described in contrast with the Rembrandt of the same subject in Chapter IV. I need add nothing further except to now call attention to the drawing (especially of the mouth), as it agrees with the Amsterdam portrait here listed. Also the hair is ploughed through the wet paint. Assignment tentative.

NEW YORK:
FABBRI
COLLECTION

Study Head of Old Man

*Attributed to Rembrandt, K.K.*46, *B.*33.

The same model used in the Brunswick Abraham Embracing Isaac, by Lievens, also the same as the head of the Old Man, at Bergamo, with ploughings in the beard and hair, there as here. More certainly than the others, perhaps, is it the same model as the St. Paul in the Bremen Kunsthalle; and it is done in precisely the same way. Probably a Lievens.

NÜRNBERG:
GERMANIC
MUSEUM

Apostle Paul

*Attributed to Rembrandt, K.K.*15, *B.*3.

Agrees with Old Man portrait at Schwerin. It is the same type, light, drawing, and pose.

OLDENBURG:
GALLERY

Old Man

Signed R.H.L. van Ryn, 1632, *K.K.*116, *B.*141.

It is not ploughed or scratched, but painted with many small brush strokes in the hair, to produce the same effect. It is exactly in the Lievens style of drawing and handling and has his sentiment.

Old Man

Said to be falsely signed Rembrandt 1648, *K.K.*119, *B.*140.

In the style of the other Oldenburg picture, but this one is scratched in the beard. The manner of doing the mustache is identical in all these old-man studies. Lievens seems to have done a number of them. The same model as in the Hampton Court picture.

PARIS:
LOUVRE

Reading Hermit

Signed R.H.L. 1630, *K.K.*18, *B.*557.

Portrait of Old Man

Signed Rembrandt 1633, *K.K.*118, *B.*142.*

With red, sad eyes, wrinkled brow, many small strokes of the brush in the beard, and a yellowish tone, due perhaps to many coats of varnish. It has the appearance and look of an early Lievens.

PARIS:
SEDELMEYER
GALLERIES

Philosopher

Attributed to Rembrandt, K.K.Supp. 109.

It follows the Paris picture of a Man Cutting a Pen. The man has a purple cap, a long beard scratched in the wet paint, and the same sad sore eyes and wrinkles peculiar to the Lievens model. The peculiar little cap appears several times in these Lievens heads.

Man Cutting a Pen

Attributed to Rembrandt, K.K.Supp. 108.

It follows the Vienna Mayer picture, is bright blue in the robe, sore-eyed, scratched in the beard.

PETROGRAD:
STROGANOFF
COLLECTION

Jeremiah

Signed R.H.L. 1630, *K.K.*17, *B.*39.

The Lievens type, pose, light, and handling as shown in the Schwerin portrait and elsewhere.

PHILADELPHIA:
WIDENER
COLLECTION

Saskia

*Attributed to Rembrandt, K.K.*129, *B.*153.

The same round, boneless face, with uncertain contours and questionable drawing of the mouth as in the other pictures by Lievens. This Widener picture has a beautiful reddish-golden tone. It is probably by Lievens, but the assignment is tentative. It is possibly by Flinck.

SCHWERIN:
MUSEUM

Portrait of Old Man

Attributed to Salomon Koninck (*No.* 578).

It is given to Koninck by Bode and Schiebler, but it has not one sign of Koninck in it. It is a palpable Lievens in every way—gray tone, pulpy, soft modelling, sad type, hands. Besides, it has ploughings in the wet paint and is the same old-man model done by Lievens half a dozen times, and always the same way.

Old Man

Signed R.L. and given to Rembrandt (*No.* 854).

The same model, done in the same way as No. 578 in this museum. Here are the red eyes, wrinkles, and brush ploughings. An unmistakable Lievens, but strongly done, freely handled, with a golden scheme of color. The figure is merely indicated in bulk.

VIENNA:
IMPERIAL
MUSEUM

Apostle Paul

*Attributed to Rembrandt, K.K.*16, *B.*35.

It follows the Apostle Paul at Bremen, and is a variation of that composition.

VIENNA:
LIECHTENSTEIN
GALLERY

Portrait of Young Girl

Attributed to Bol.

It is a profile with yellow hair and red head-band. It is softly modelled and with much interest centred upon the flowing hair. Done with long, sweeping strokes of the brush, after the manner of Lievens.

VIENNA:
MAYER
COLLECTION

A Scholar

*Attributed to Rembrandt, K.K.*14, *B.*4.

Said to be a study for a picture in possession of Doctor Bode. With Gerard Dou's initials at the back, just where a forger would naturally put them. A number of pictures of this kind were turned out of the Lievens shop. They all have red, squinting eyes, many wrinkles, with scratchings and ploughings of the brush.

VIENNA:
CZERNIN
COLLECTION

Rembrandt's Mother

Attributed to Rembrandt, K.K. Supp. 10.

It is the old-woman type of Lievens, corresponding to his old-man type. Compare it with the Apostle Paul of the Goudstikker Collection. Follow the hands.

WELBECK
ABBEY:
PORTLAND
COLLECTION

Portrait of Boy

Signed Rembrandt 1634, *K.K.*141, *B.*181.

It follows the Amsterdam Portrait of a Boy given to Lievens and said to be retouched by Rembrandt. Assignment tentative.

A number of other pictures in private holding might be put down to Lievens, but it would not add to our knowledge of him appreciably. He was a facile and a mannered painter, though possessed of high ability. Sometimes he surprises one with a new model or a new method, but he remains the same mentally throughout.

LESIRE, PAULUS
1611–1656

Lesire is thought to have been a pupil of J. G. Cuyp, and, like his master, to have been influenced by Rembrandt. His pictures are very few, and it is difficult to get at his style or his personality. There are a number of engravings after his work. Several pictures by him are said to be in London, in private possession.

LEUPENIUS OR LUPENIUS, JOANNES
1647–1693

A landscape painter and engraver, with a few engraved plates and etchings standing in his name, but with no pictures. He was a pupil of Rembrandt, and perhaps added his quota to works sent out from the shop in the last years of the master.

LEVECQ, OR LAVECQ, JAKOB
1634–1675

A portrait painter whose portraits are said to have passed for Rembrandts. He was a pupil of Rembrandt, and in 1655 belonged to the Dordrecht Guild. He travelled and painted in France, and later in life took up with the style of De Baen. Portraits of his are said to be in private possession in London and Vienna, but there are only three or four extant, and these are not well authenticated. He is one of a dozen Rembrandt pupils and followers who no doubt contributed to the *œuvre*, but one cannot now readily identify his pictures.

PICTURES BY LEVECQ

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM

PORTRAIT OF GENTLEMAN

Initialed 1672.

Bust portrait, long hair, right hand on breast, left hand on sill. A little too pretty.

PARIS: PORGES COLLECTION

PORTRAIT OF MAN

Signed J. Levecq, 1665.

Hand on parapet, curtain at back, landscape at right with building.

MAES, NICOLAES

1632–1693

There are plenty of pictures by Maes under his own name, but most of them are in his late style—a style which ran to the pretty and the meretricious. He was a pupil of Rembrandt, probably between 1648 and 1652, and learned the broader method of treatment then used and, no doubt, taught in the Rembrandt shop. He painted many pictures at this period which have been (and some still are) under Rembrandt's name. They are peculiarly marked and mannered by blackness of shadows, whiteness of lights, an unusual use of bright red, and a cramped and pinched drawing, particularly noticeable in the face and hands. About 1660 he went to Antwerp and was perhaps there influenced by the Antwerp method of painting. At any rate, the portraits thereafter that are attributed to him are changed in conception and handling. They are rather full, gay, bright in color, and smooth, even pretty, in handling. It has been surmised that these later portraits (almost like the portraits by Netscher) were in reality done by a son, or at least by another hand. Certainly they have little or no connection with the Rembrandt School and need not detain us.

Maes also painted many *genre* pictures of interiors, with old women or girls peeling apples or spinning. They are somewhat in the style of Pieter de Hooch and are of excellence only when done in his earlier manner. The later ones are rather degenerate and run to pretty surfaces and weak sentiment. It is from these *genre* pictures, and particularly from the woman model that he used as spinner, sleeper, and reader, that one is enabled to trace his work in the Rembrandt *œuvre*. He painted this model many times, and finally painted her dead and in her shroud as a very old woman. No one else of the Rembrandt school ever used this model, so there should be no confusion with other works. The model appears in the Old Woman Cutting Her Nails, in the Metropolitan Museum, ascribed to Rembrandt.

She is then perhaps sixty-five. The picture of her in her shroud at the Brussels Museum shows her possibly over eighty. The painting of her begins with the broad and coarse style which Maes got from the Rembrandt shop, and finally ends with the smooth style of his late spinners, such as the Old Woman Saying Grace, in the Ryks Museum.

Maes had a very successful career and was master to a number of creditable pupils. His late rosy and enamelled portraits made him famous—famous beyond his deserts. I list the pictures by him that are Rembrandtesque.

PICTURES BY MAES

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM

Old Woman Saying Grace
*Signed Hanf.**

The Maes type and model.

Dreaming
*Signed Hanf.**

Old Woman Spinning
(*No.* 1503.) *Signed Hanf.*

Old Woman Spinning
(*No.* 1504.) *Signed Hanf.**

BARNARD CASTLE: BOWES MUSEUM

Portrait of Old Woman
(*No.* 142.) *Signed* 1666.

It was probably done at the beginning of the painter's smoother period.

BERLIN: KAISER-FRIEDRICH MUSEUM

Old Woman Peeling Apples
*Hanf.** *Reproduced in Bode, "Dutch Painters," p.* 52.

BRUSSELS: MUSEUM

The Sleeper
Reproduced in Fierens-Gevaert, "Musée de Bruxelles," p. 118.*

Seated in chair, with furs, red table-cloth, still-life. Veins showing in hand, lead-gray background. Same model as Study of Dead Woman (No. 617) in this gallery.

The Reader
Reproduced in "Masters in Art," March, 1908.*

Portraits of Rasières and Wife

Illustrating the late and prettier manner of Maes—a manner that seems a contradiction, and is seriously doubted if belonging to Maes. In any event, portraits of this kind and time have little to do with the Rembrandtesque phase of Maes. There are several of them—Lely-like or Netscheresque—in the Brussels Museum, put down to Maes.

BUDAPEST: MUSEUM

Portrait of a Woman

"It has the cramped look and drawing of Maes, but is done a little later than the woman's portrait at London (No. 1675) and the woman's portrait at Brussels (No. 368), both of them attributed to Rembrandt, but done by the painter of this Budapest portrait—Maes. He is here becoming a little weak and pretty in his surfaces and he is also weakening and softening in his drawing." —*New Guides to Old Masters, Budapest, p.* 139.

Portrait of a Man

Done in the same vein as the woman's portrait above, and to be compared with the attributed Rembrandt Architect, at Cassel (No. 246).

DORDRECHT: MUSEUM

Portrait of Jacob de Witt

Signed 1657.

Done in the style of the Portrait of an Old Woman at the Brussels Museum, now assigned to Levecq, as once to Rembrandt, but by Maes (No. 368). The drawing and handling here are the same, that is, exact and positive but not tight. The coat is thinly but freely done, the hair thin and straight, the face powerful in drawing and freely brushed. An excellent portrait that shows Maes at his best. It agrees with the Man's Portrait formerly in the Lehman Collection, Paris—may be the same work—and agrees very well with the Portrait of a Man put down to Rembrandt in the Metropolitan Museum (Marquand gift). It makes the many pretentious and prettified portraits assigned to him seem so many impossibilities. Maes, Bol, and Jurian Ovens are confused in these large porcelain-like portraits. Perhaps Ovens was responsible for most of them. See the signed Ovens here at Dordrecht, which looks like an extravagant Bol. Unfortunately, no photograph of this Dordrecht Maes is obtainable.

THE HAGUE: MUSEUM

Portrait of a Man

*Signed Hanf.**

". . . The portrait is not remarkable, but should be carried in mind to Cassel, where the Portrait of an Architect (No. 246), similar in style—type, color, handling, and all—will be found ascribed to Rembrandt. Even the veining in the hands is shown here as there . . . One hand painted them both and that hand was not Rembrandt's. But, of course, this Hague portrait is much weaker than the one at Cassel."—*New Guides to Old Masters, The Hague, p.* 78.

Seated in a red chair, with red table-cloth, fur-lined velvet coat, white collar and cuffs. A full-faced version of the same model, signed, is at Barbizon House. The Budapest portrait is also a version of The Hague portrait.

LONDON: NATIONAL GALLERY

The Card Players

Reproduced Bode, "Dutch Painters," p. 51.*

Note the emphasis of the joints of the hands, the nails, and the red knuckles. Note the hand on the table, with the knuckle effect of skin being torn from the knuckles. This same small mannerism is repeated in the Portrait of an Old Lady (No. 1675), assigned to Rembrandt in this gallery. Note also the dark shadows of the eyes, and the shadow on the white drapery of the sleeve. These should all be compared with those in the portrait (No. 1675) in this gallery put down to Rembrandt but really by Maes.

The Idle Servant*

Signed 1655.

The Cook Maid

Signed 1655.

LONDON:
CHRISTIE'S
SALE,
FEB., 1909

Portrait of Old Woman

Signed 1669.

The same type and the same painter as that of the Old Woman in the National Gallery, attributed to Rembrandt (No. 1675).

MUNICH:
OLD
PINACOTHEK

Portraits of Man and Woman

(*Nos.* 386, 398.)

In the late manner of Maes.

NEW YORK:
METROPOLITAN
MUSEUM

Young Girl Peeling Apples

PARIS:
LOUVRE

Old Woman Saying Grace

Reproduced in Geoffroy, "Le Louvre," p. 117.

PARIS:
LEHMAN
COLLECTION

Portrait of Man

Signed 1656. *Reproduced in Sedelmeyer's "Three Hundred Paintings," p.* 94.

This Portrait of a Man agrees exactly with the Jacob de Witt in the Dordrecht Museum, also with the (Marquand) Portrait of a Man, given to Rembrandt, in the Metropolitan Museum, New York.

Portrait of Woman

Signed 1656. *Reproduced in Sedelmeyer's "Three Hundred Paintings," p.* 94.

PARIS:
DURAND-RUEL
GALLERIES

Portrait of a Woman

The same type, and almost certainly the same model, of half a dozen portraits attributed to Rembrandt, but in reality by Maes, as hereafter listed. It is a little fuller and freer than the so-called Rembrandts, not so cramped in drawing, and has reddish cheeks. The drawing, especially of the eyes and eyelids, is identical in all these old-women portraits.

ROTTERDAM:
BOYMANS
MUSEUM

Portrait of Maerten Nieuwport

Portrait of Maria Colve (wife of above)

Signed.

Both of these portraits are in the exalted manner of Maes, and resemble works put down to Bol and Ovens. Well done, but not characteristic of Maes in his Rembrandt manner. Lurid red skies at back in both portraits.

Group of Man, Wife, and Child

Signed.

A little in the style of the De Witt at Dordrecht, but smoother and weaker, with exact drawing. A rather imposing group, showing still another kind of picture put down to Maes.

VIENNA:
LIECHTEN-STEIN GALLERY

Woman Embroidering

By no means all the pictures under the name of Maes are given here, but these are sufficient to give an idea of Maes as a Rembrandt pupil and follower. He was a versatile but not very well-poised painter, sometimes doing things that are weak in themselves, and then again resorting to forced and violent effects that miss their aim. He lacked stability and settled conviction, and such defects are apparent in his work.

PICTURES BY MAES
GIVEN TO REMBRANDT OR OTHERS

BRUSSELS: MUSEUM

Portrait of Old Woman

Attributed to Levecq (formerly to Fabritius) in the Catalogue and Rembrandt on the frame (*No.* 368).*

"The picture is by Nicolaes Maes, and an excellent portrait—quite as good as some Rembrandts. The drawing of the eyes and eyelids, the reddish flesh color in the face and hands, the blackish shadow, the sharp white, the brush stroke, all speak for Maes—Maes before he began to paint hard, shiny portraits for money. The small old woman with the pinched face and hands in the National Gallery, London (No. 1675), is by the same painter—Maes."—*New Guides to Old Masters, Brussels, p.* 51.

To be compared closely with the Brussels Study of a Dead Woman, listed below.

Study of a Dead Woman

Attributed to Holland School, Catalogue No. 617.*

"A very good piece of painting in the style of Nicolaes Maes and by that painter. Compare it with the so-called Rembrandt in this gallery (No. 368). The same painter did both pictures. Notice the similar way in which the brush strokes come down on the upper lip to the mouth, also the way the brush follows the contours of the face. Notice also the similar treatment of the whites and the forced light. Besides, to make identity more sure this is the old woman model that Maes painted so many times, praying, spinning, and sleeping. Only, now she is dead! The sentiment is exactly his, even if the technique did not betray him. . . . Since this note was written, both this picture and No. 368 have been given to Fabritius, to whom they do not belong."—*New Guides to Old Masters, Brussels, p.* 22.

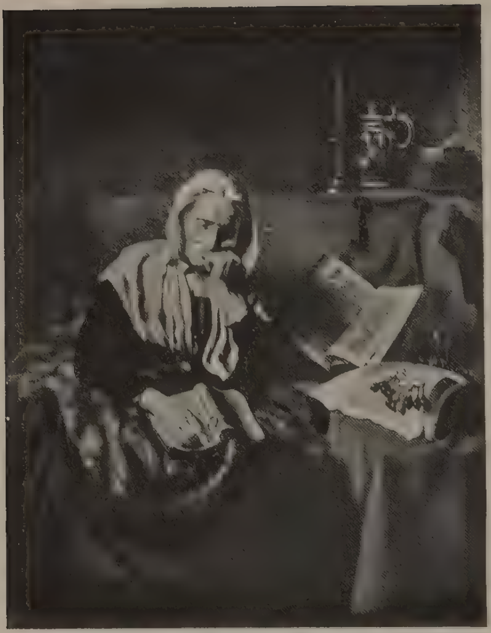
In 1922 attributed to Holland School.

CASSEL: GALLERY

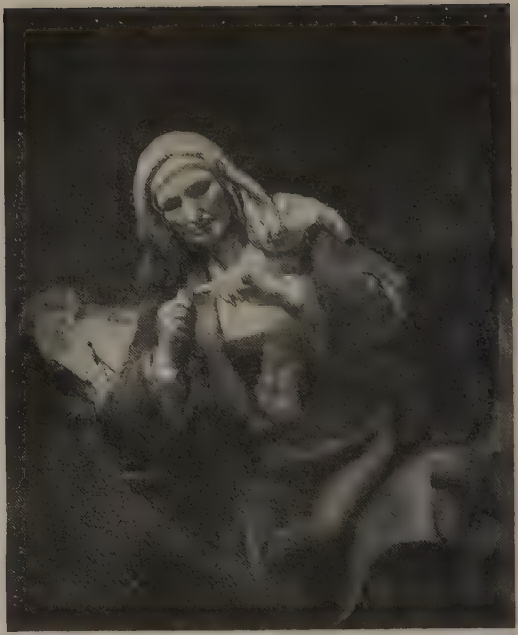
Portrait of an Architect

Signed Rembrandt 1656, *K.K.*385, *B.*383, *Hanf.**

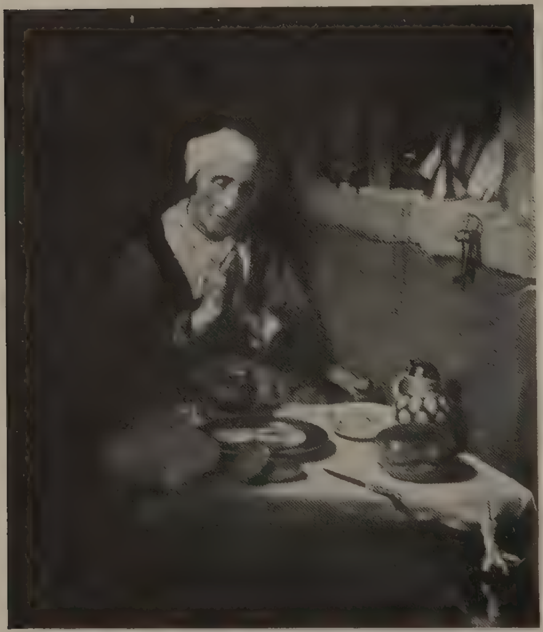
"The shadows are luminous, the brush is a little fumbling about the hair. . . . The fur is somewhat tortured, as is also the beard, and there is some softness in the modelling. There is an interest shown in such accidental effects as the white flesh on the wrist above the line of sun tan and in the protruding veins of age in the back of the left hand. The portrait was possibly painted by Nicolaes Maes in his middle period. See the resemblance to the portrait of a similar old man at The Hague (No. 90) by Maes, and again in a supposed Rembrandt portrait of an old man, in the Carstanjen Collection."—*New Guides to Old Masters, Cassel, p.* 158.



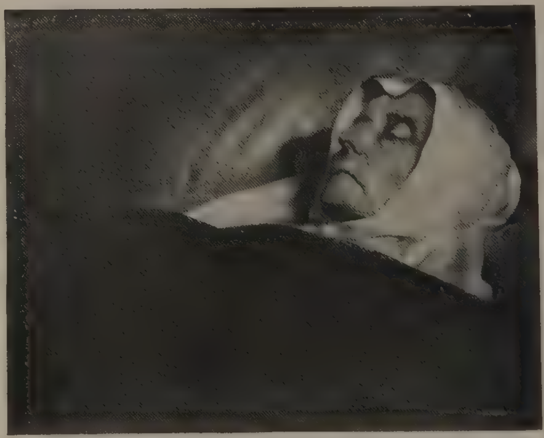
107. MAES: SLEEPING WOMAN
Brussels Museum



108. MAES (GIVEN TO REMBRANDT): WOMAN CUTTING HER NAILS
Metropolitan Museum, New York

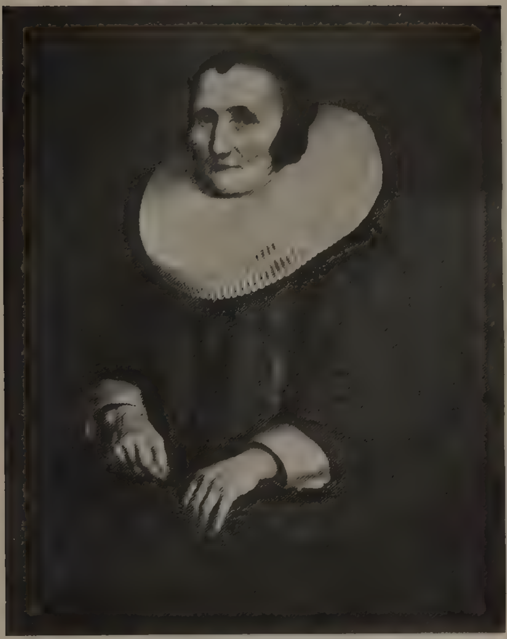


109. MAES: PRAYING WOMAN
Ryks Museum, Amsterdam

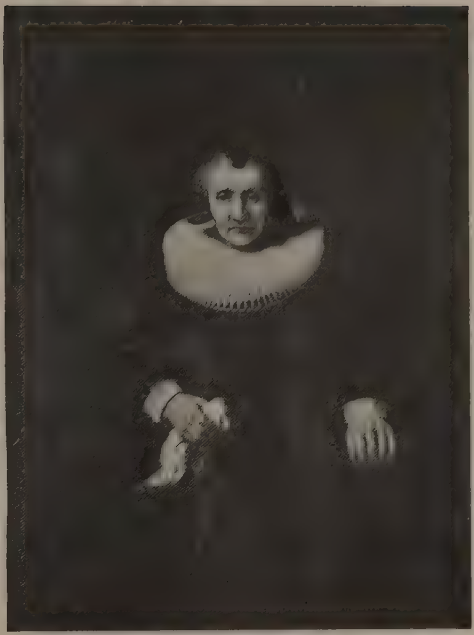


110. MAES (GIVEN TO HOLLAND SCHOOL): A DEAD WOMAN
Brussels Museum

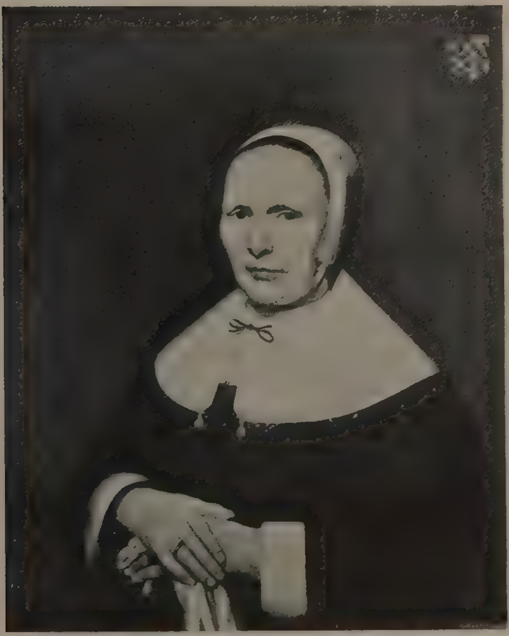
PLATE XXVIII



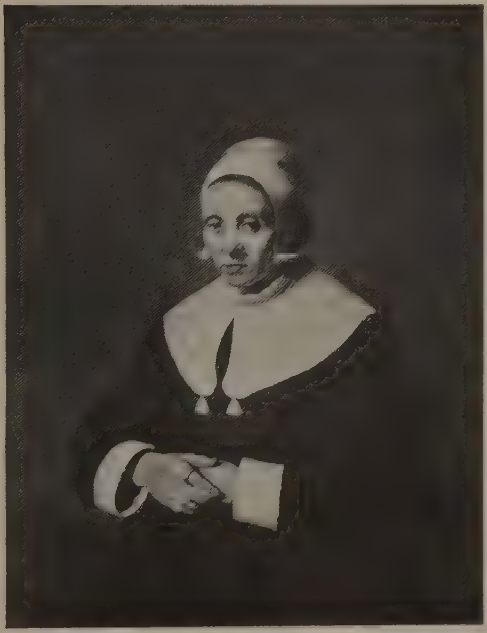
111. MAES: PORTRAIT OF WOMAN
Budapest Museum



112. MAES (GIVEN TO REMBRANDT): PORTRAIT OF WOMAN
National Gallery, London

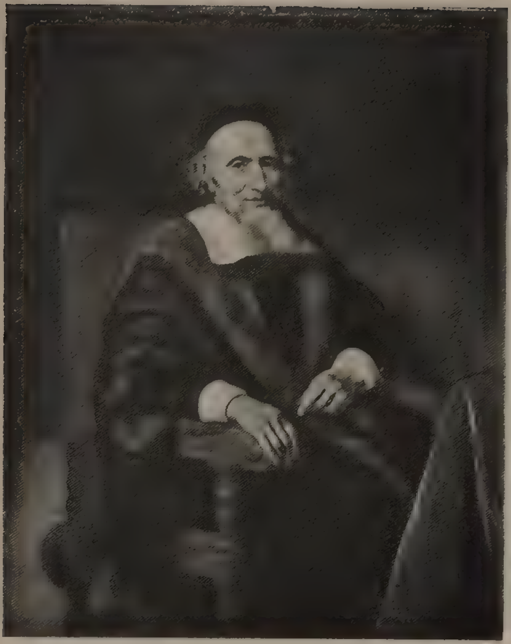


113. MAES: PORTRAIT OF WOMAN
Lehman Collection, Paris

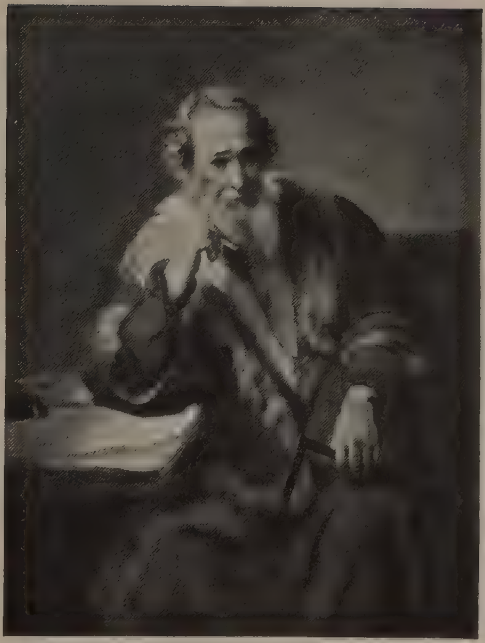


114. MAES (GIVEN TO REMBRANDT): PORTRAIT OF OLD WOMAN
Brussels Museum

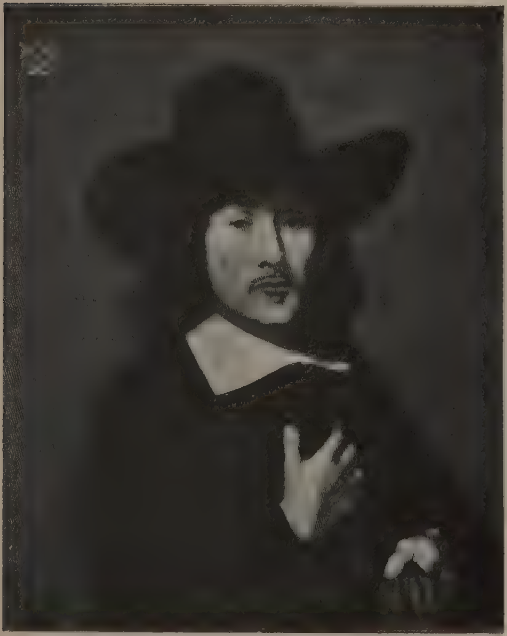
PLATE XXIX



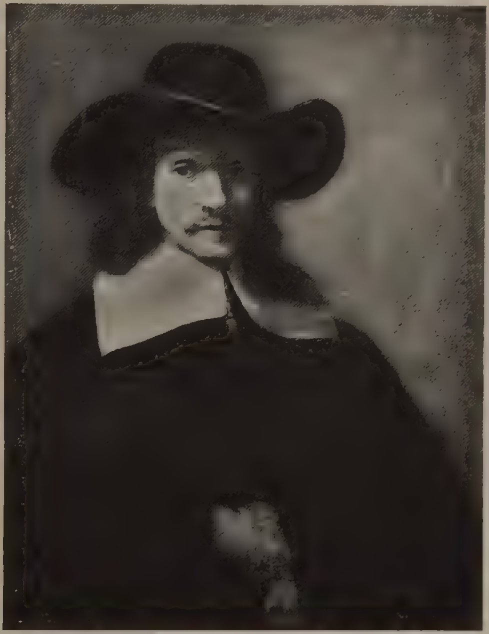
115. MAES: PORTRAIT OF A MAN
The Hague Museum



116. MAES (GIVEN TO REMBRANDT): AN ARCHITECT
Cassel Gallery



117. MAES: PORTRAIT OF MAN
Lehman Collection, Paris



118. MAES (GIVEN TO REMBRANDT): PORTRAIT OF MAN
Metropolitan Museum, New York

Plate XXX

The veining in the back of the left hand is repeated in The Hague portrait by Maes, and the cramped right hand is seen in several of Maes' pictures. The Carstanjen portrait referred to above is by Maes. The signature of "Rembrandt" on this Cassel picture came off during a process of cleaning, but not the date.

LONDON:
NATIONAL
GALLERY

Portrait of a Burgomaster

*Attributed to Rembrandt, K.K.*499, *B.*512, *Hanf.*

It follows The Hague and Cassel portraits and repeats even such small and unimportant things as the veining in the hand. Rather rich in color and of a golden-brown hue, but not Rembrandt's golden brown. Smoother, less rasping, less cramped than the Old Woman (No. 1675) here in the National Gallery, but by the same hand and mind working at a different period.

Portrait of Old Woman

*Attributed to Rembrandt, K.K.*499, *B.*493, *Hanf.**

"There is a certain pinched look in the face and figure that comes not from the age of the sitter but from the pinched and tight drawing of a man like Nicolaes Maes. This is not only apparent in the cheeks, mouth, and chin, but is seen in the telltale hands—the right one larger than the left—with their accented red knuckles and joints."—*New Guides to Old Masters, London, p.* 105.

To be compared with the Brussels portrait (given to Rembrandt and Levecq), and the Maes Portrait of a Woman, at Budapest, also the Card Players in the National Gallery, London. See the note on the Card Players under "Pictures by Maes, signed or otherwise authenticated." The knuckles here and in the Card Players are to be closely compared for the small mannerism of texture in the skin.

LONDON:
WANTAGE
COLLECTION

Portrait of Old Woman

Signed Rembrandt 1661, *K.K.*497, *B.*492.

The same model and done in the same manner as the National Gallery portrait listed above. Another version in the Glasgow Corporation Gallery.

LONDON:
DEVONSHIRE
COLLECTION

Study of Old Man

Signed Rembrandt 1652, *K.K.*370, *B.*381.

Done in the early Rembrandtesque period of Maes, about the same time as the Woman Cutting Her Nails, in the Metropolitan Museum. Notice the high light dotted on the nose in each picture, and the confused handling of the robes. It is possibly the forerunner of the several portraits posed in this attitude, and listed above.

LUTSCHENA:
SPECK VON
STERNBERG
COLLECTION

Study Head of Old Man

Signed Rembrandt 1651, *K.K.*368, *B.*377.

Possibly a study for the Devonshire portrait listed above, though there is some doubt about it.

MUNICH:
CARSTANJEN
COLLECTION

Portrait of a Man

Signed Rembrandt 1645, *K.K.*339, *B.*290.

It follows the Cassel-London portraits. Compare it also with the New York (In Trade) portrait of a woman, especially the right hand which holds the eye-glasses in both pictures. The black shadows, the staring white lights are very characteristic of Maes. Shown at the Old Pinacothek, Munich, in 1922.

NEW YORK:
METROPOLITAN MUSEUM

Old Woman Cutting Her Nails

Signed Rembrandt 1658, *K.K.*444, *B.*477.

Probably done when Maes was in Rembrandt's shop and learning the broader, darker manner of the shop, which he has here exaggerated. The lights are forced and out of value, the shadows again are out of value in being too dark. Note the nose how it "jumps" forward. The handling is hasty, heavy, ineffective, and the drawing is not correct. Note the drawing of the left cheek, the hard, cramped hands, the restless and almost meaningless robe. The head-dress, the roll of the robe, and its breadth across with its confusion of the figure and the chair, are all characteristic of Maes, as are also the blackish shadows and the reddish coloring. The hands are peculiarly mannered and appear in almost all of Maes' work. Compare them with those in the Brussels Maes, The Sleeper, reproduced in Fierens-Gevaert, *Musée de Bruxelles*, p. 118. Compare also the type. This is the Maes model, the old woman he painted so many times. Here she is perhaps sixty or sixty-five years of age. He can be followed in his work by the age of the model. His most robust painting of her was when he was fresh from Rembrandt's studio.

Portrait of a Man

(*Marquand Gift.*) *Attributed to Rembrandt, K.K.*507, *B.*495.

An excellent portrait, done in the style of the Lehman (Paris) portrait. The blackish shadows, the high whites, the drawing of the eyes and eyelids (especially the lower lid), the handling of the brush, the type, the pose, the color scheme, all speak for Maes. Compare it closely with the Lehman portrait or carry it mentally (or by photograph) into the room where hangs the Old Woman Cutting Her Nails. It is the same mind and hand at work in all three pictures.

NEW YORK:
IN TRADE

Portrait of Old Woman

Signed Rembrandt 1643, *K.K.*267, *B.*288.

It follows the London portraits listed above, and has the same drawing of the face, hands, and costume. Attribution tentative.

PETROGRAD:
HERMITAGE

Old Woman with Book

*Attributed to Rembrandt, K.K.*444, *B.*478, *Hanf.**

The same model as in the Metropolitan Museum, Old Woman Cutting Her Nails, and done perhaps a little later. Note the head-dress and hand. Nevertheless it suggests Van der Pluym.

> ". . . Probably painted by Nicolaes Maes and Rembrandt never saw it. The scheme of sharply forced light, the dark shadows, the red at the sleeves, the cramped drawing of the face and hands all point to Maes. It is a very good portrait. Indeed, these near-Rembrandts are very good pictures, but the point needs continual emphasis that they are not Rembrandts."—*New Guides to Old Masters, Petrograd, p.* 70.

Portrait of Old Woman

(*No.* 805.) *Signed Rembrandt* 1654, *K.K.*423, *B.*393, *Hanf.**

The type, drawing (especially in the hands), handling of the brush, the whites, the reds, are in the manner of Maes. There is, however, some uncertainty about the attribution. There are indications of Van der Pluym in the type and drawing. Assignment tentative.

Two other studies of Rabbis or old Jews (*K.K.*427) at Petrograd might be listed here, for they are probably by Maes, but they should be accepted tentatively, until Maes becomes better known.

PHILADELPHIA:
WIDENER
COLLECTION

St. Paul

*Signed Rembrandt, K.K.*384, *B.*382.

In the manner and sentiment of Maes, with some of his mannerisms of pose, robing, and drawing. It perhaps belongs to his early Rembrandt period, when he was doing the Old Woman Cutting Her Nails; has the same confused huddling of figure, chair, garments, table, the same blackish shadows and angular drawing, the same red coloring at the wrists. Assignment tentative.

RICHMOND:
COOK
COLLECTION

Portrait of a Woman

Signed Rembrandt 1639, *K.K.*251, *B.*571.

The same type, pose, costume, manner, and method as shown in the New York In Trade portrait.

SCHWERIN:
MUSEUM

Head of Old Man

*Attributed to Rembrandt, K.K.*445, *B.*571.

Doubted by Bredius. It is the same model as that in the Devonshire picture, listed above, and done in the same way. The flesh is now tan-colored. Freely brushed in the manner of Maes. Forced high lights. Notice the nose and the likeness to the Devonshire portrait.

MAIR OR MAYER, JOHAN ULRICH

1630?–1704?

Probably a scholar of Rembrandt about 1650. Later he went to Antwerp and was influenced by Jordaens. A signed portrait of himself is in Nürnberg, and some half-dozen pictures of biblical themes are given to him at Vienna and Augsburg, but they are not too certainly by his hand. He is one of the pupils still under shadow. He was spoken of as coming from Augsburg.

MATTHISEN OR MATHISEN, THOMAS

Fl. 1643–1670?

A supposed pupil of Rembrandt to whom are given several signed pictures.

PICTURES BY MATTHISEN

SIGNED OR OTHERWISE AUTHENTICATED

COPENHAGEN:
FREDENSBORG
CASTLE

Woman at Her Toilet

Signed 1643.

This is said to be a copy of a similar picture in the Hermitage attributed to Rembrandt (*K.K.*406, *B.*400), but the Hermitage picture is only a repetition in part of the Buckingham Palace picture (*K.K.*134, *B.*158). The Copenhagen copy is said to be signed by Matthisen.

Why should he sign a copy? Is it possible that he painted all three of the pictures? Certainly Rembrandt did none of them.

SCHWERIN: MUSEUM — **Lady in Red**
Signed " Thomas Matthisen "

MICKER, JAN CHRISTIAENSZ

1600–1664

A landscape painter thought to have been influenced by Rembrandt, by whom there are perhaps half a dozen pictures. Immerzeel mentions him. Weenix is supposed to have been his master. The pictures attributed to him are small in manner, and usually show buildings in landscape.

NARENUS OR NERANUS, A.

Fl. 1639

Portrait and history painter, follower and perhaps pupil of Rembrandt and J. G. Van Vliet, to whom only one or two pictures are given. In the collection of Cardinal Fesch a picture of Pilate Washing His Hands was reported as by Narenus, but what has become of the picture is not known. Another picture of a young officer, signed 1639, is reported as in the Wachtmeister Collection at Vanäs.

VAN NOORDT, JOANNES

1620?–?

A Rembrandt pupil about whose pictures there is some uncertainty, though some of them are duly signed. The larger part of those attributed to him are in private possession. Those in the Ryks Museum, Amsterdam, suggest a possible painter of some of the larger portraits with porcelain textures now put down to Maes, Bol, and Ovens.

PICTURES BY VAN NOORDT

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM — **Dionys Wynands**
Signed 1664.

In black, with red curtains and red sky at back.

Magnanimity of Scipio
Signed 1672.

The composition is suggestive of the same subject, done by Eeckhout, but this is more formal and classic in the types.

BRUSSELS: MUSEUM — **The Tambourine Player**

LONDON: WALLACE COLLECTION

Boy with Hawk and Leash

Boy with Hawk

The resemblances between these two Wallace Collection pictures and the Brussels picture have been pointed out in the catalogue of the Wallace Collection.

LONDON: CHRISTIE'S SALE (1914)

Figures in Landscape

Signed.

OVENS, JURRIAEN

1623–1678

Ovens was a pupil of Rembrandt, with Paudiss and Hoogstraten, about 1642. He painted portraits and historical pictures. After 1656 he lived in Amsterdam and is said to have worked with Flinck. His latter days were spent at the Court of the Duke of Holstein, where he was court painter. His early work follows Rembrandt, but, like so many of the Rembrandt pupils, he was afterward led away by the rising fame of the Antwerp School, with Rubens and Van Dyck as its leaders. Doubtless some of his pictures are in the Rembrandt *œuvre*, but there is still a good showing under his own name.

PICTURES BY OVENS

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM

Governors of Huiszittenhuis

Signed 1656.

Jan Bernd. Schaep

Signed.

Four other pictures in the Ryks Museum attributed to Ovens—almost all of them pallid in tone of flesh and gray in color.

BUDAPEST: MUSEUM

Woman and Three Children

Signed 1657.

COPENHAGEN: MUSEUM

Portrait of Old Man

Signed.

In effect like the brilliant Ovens at Rotterdam, with flag, flowers, and red macaws for color splendor. A little look of Bol about it.

Shepherdess

Signed.

In straw hat decked with flowers. Small boy with flute at right. Nicely done and well drawn. Color good but sky a little hot.

HAARLEM: HALS MUSEUM

Van Goens Family Picture

Signed 1650.

LONDON:
CHRISTIE'S
SALE, 1916

Colonel Hutchinson and Family

Signed 1659.

LONDON:
SOTHEBY
SALE, 1920

Woman and Child

Signed 1649.

ROTTERDAM:
BOYMANS
MUSEUM
(LOANED IN
1922)

Family Group

Signed 1661.

A large, brilliant, and cleverly painted picture. It is of the spectacular and pretentious kind, but well carried out in high color, exact drawing, and rather elaborate composition. There is much regard for textural effects. The woman is in bright red, the man in brownish red, the children in magenta, blue, and yellow. The children wear wreaths of flowers. There are cupids at the back. The surface is smooth and a bit sweet. The woman and man have a Bol look about them—in fact, they are much like many of the more pretentious Bols and the wine-red portraits by Maes. There is some connection here which is just now impossible to establish. No photographs obtainable.

VIENNA:
HARRACH
COLLECTION

Girl at Window

Girl and Chickens

Both of these Harrach pictures are reddish in tone and somewhat crude in drawing. Attributions questionable.

PICTURES BY OVENS GIVEN TO REMBRANDT OR OTHERS

AMSTERDAM:
SIX
COLLECTION

Portrait of Man

Attributed to Dou.

It has the characteristics of Ovens rather than Dou. Attribution tentative.

BARNARD
CASTLE:
BOWES
MUSEUM

Family Group

(*No.* 91.) *Attributed to the German School.*

Probably an Ovens shop piece, with his bright color lacking his color quality.

PAUDISS OR PAUDITZ, CHRISTOPH

1618–1667

Paudiss was born in Saxony, and came to Amsterdam to study under Rembrandt, probably about 1640. He got from Rembrandt a gray-green tone that prevails in many of his pictures, and that with a Rembrandtesque treatment of the surface enabled some of his pictures, no doubt, to pass as Rembrandts. He returned to Germany and worked in Dresden for the royal family. Later he went to Vienna and worked there for Duke Albrecht of Bavaria. He was a painter of considerable ability. He is seen at his best in the galleries at Dresden and Vienna. Apparently there are no works by him under the Rembrandt name—at least, they have thus far escaped recognition.

PICTURES BY PAUDISS

SIGNED OR OTHERWISE AUTHENTICATED

DRESDEN:

MAN IN FUR CAP
Signed 1654.

MAN IN HIGH HAT
Signed 16–?

YOUNG MAN IN GRAY HAT

VIENNA:
IMPERIAL GALLERY

PORTRAIT OF MAN
Signed 1660.

A BRAVO
Signed 1665.

Three other pictures in the Imperial Gallery are attributed to Paudiss and are undoubtedly genuine, but not signed. Besides these, there are pictures by Paudiss in private holdings, but it is not worth while listing them. He is not an important factor in a rearrangement of Rembrandtesque pictures.

CHAPTER XII

PICTURES BY PUPILS

(CONTINUED)

PLUYM, CAREL VAN DER

1630?–1672

VAN DER PLUYM came from Leyden, was a relative of and probably a pupil of Rembrandt, and a guardian of Rembrandt's son, Titus. He certainly worked in the Rembrandt manner, and almost all of his pictures are now under Rembrandt's name. He was probably in the Rembrandt shop about 1650. The only information about him seems to be summed up by Mr. J. O. Kronig in an article in the *Burlington Magazine*, vol. XXVI, p. 175, where he is judged to be a painter of small merit. His pictures now known to us (and those which are here attributed to him and taken over from Rembrandt) seem to justify that opinion. Apparently a painter of interiors with groups or single figures, he repeated his composition and color a good many times, as though lacking the imagination to invent any new scheme or theme. Among his pictures given to Rembrandt there are several Holy Families—each one a variation of the other. Perhaps the scarcity of his pictures has enabled us to see only one phase of his art, and if we knew his whole output we might change our opinion. He was probably an assistant in the Rembrandt shop and almost all of his work carried the shop signature.

At times he draws very well, as in the Munich Holy Family (given to Rembrandt), where the figures are accurately drawn, even to the hands; but he is usually summary and ineffective in his drawing, produces flat surfaces with sharp edges and figures that stand badly or are cramped in movement or false in value. His composition is often huddled, lacks in space, is false in the relation of the planes, and is remarkable for backgrounds that are vague, shadowy, uncertain. In lighting he resorts much to artificial light and forces the relations of light and dark in night scenes in interiors. At times his brushing is thin and spiritless, and then (perhaps at a later period) he swings a loaded brush with a heaping up of pigment in the high lights, as in the Berlin Old Man (given to Rembrandt). At one period in his career he made much of textural effects, painted in a smooth, pretty manner, and used carefully blended tones of sweet color, as in The Hague and London temple-interior pictures (given to Rembrandt).

He is a somewhat marked painter in his following of others. Besides Rembrandt, there are indications of his having been influenced by Eeckhout.

I list the pictures given to Van der Pluym by Mr. Kronig in his *Burlington* article—I having seen only the first two of them. In the Leyden Museum there is a Rest in the Flight into Egypt, signed as a Van Groesbeck, that is perhaps by a pupil or follower of Van der Pluym.

PICTURES BY VAN DER PLUYM
SIGNED OR OTHERWISE AUTHENTICATED

RICHMOND:
COOK
COLLECTION

Labourers in the Vineyard

Signed. Reproduced in "Burlington Magazine," vol. XXVI, p. 176.

This picture was signed as a Rembrandt, but during a recent cleaning the name of Van der Pluym showed under that of Rembrandt. It is, moreover, confirmed as a Van der Pluym by the picture at Leyden, with which it is in perfect agreement. Dull yellow in robe, short figures, large hands, well lighted and easily handled. This is the key picture that unlocks the door to Van der Pluym.

LEYDEN:
MUSEUM

A Philosopher

Signed and dated 1655.

In this and in the Cook picture the repetition of a curtain hanging from a rod is a telltale note that leads to some rather unexpected results. The figure is seated at a table, upon which are a book and skull. The model appears elsewhere, in the Woman Taken in Adultery, in the National Gallery, London. The hat is coxcomb red and flat, the background brownish black. There is no light except near the figure. The drawing is rather clumsy, but the brushing is facile enough. Signed above the curtain-pole, "Pluym 1655." No photograph obtainable in 1922.

NEW YORK:
STILLWELL
COLLECTION

Man Reading Book

Signed on the book.

LONDON:
CHRISTIE'S,
1912

Money Changer

With monogram and date 1659.

PICTURES BY VAN DER PLUYM
GIVEN TO REMBRANDT

BERLIN:
KAISER-
FRIEDRICH
MUSEUM

Tobit and Wife

Signed Rembrandt 1645, *K.K.*283, *B.*249, *Hanf.*

To be compared with the Cassel and Cook pictures by Van der Pluym for the arch of the roof, the light from the window, the background with objects on the wall, the foreground fire with fagots, the squat figures, and their drawing, particularly the old man seated in the chair. The attitude, the fall of the robe over the knees, the hands, the hat, the model himself, are practically the same in both pictures. Compare the doing of the bed at right with the doing of the bed at left in the Cassel picture. There is no doubt about the same hand at work in these pictures.

Man with Red Cap

*Attributed to Rembrandt, K.K.436, B.389, Hanf.**

Easily brushed with downward strokes. The beard is fumbled. A strong sketch which ten years ago I thought by Eeckhout. It agrees exactly with the Old Man with a Stick in the Cook Collection, which is there given to Rembrandt.

Joseph's Dream

Signed Rembrandt 1645, *K.K.282, B.248.*

A sketchy little picture that was probably done by Van der Pluym. The assignment, however, is tentative.

BUDAPEST:
MUSEUM

Joseph's Dream

Attributed to Rembrandt, K.K.299, B.336.

The whole spirit and method of it is Van der Pluym, with his types, lighting, and drawing.

CASSEL:
GALLERY

The Holy Family

Signed Rembrandt 1646, *K.K.287, B.252, Hanf.**

The rod and the curtain will be noticed at once because they are shown in the Cook and Leyden pictures. They are of the same red color and handled in the same way. The pictures agree in the light, the background, the figures. Notice that the bend-forward of the servant in the Cook picture is also the bend-forward of the Joseph in the Cassel picture. The Joseph is shadowy, almost lost in shadow. The figure is not true in value. All the backgrounds, in the Van der Pluyms, seem shaky and uncertain in light. They have no form or substance. This should be followed closely, for it is an important clew.

"A small picture, rather fine in color and freely, even carelessly, done as regards the drawing. It has no earmarks of Rembrandt about it. . . . In manner like the alleged Rembrandt at the Hermitage of the Holy Family (No. 796) and the picture in the Louvre (Holy Family, No. 2542)."—*New Guides to Old Masters, Cassel, p.* 154.

DRESDEN:
GALLERY

Entombment of Christ

Signed Rembrandt 1653, *K.K.516, B.129, Hanf.**

Similar in origin and treatment to the Munich picture of the same subject, which see note upon hereafter.

THE HAGUE:
MUSEUM

Simeon in the Temple

Signed R.H.L. 1631, *K.K.23, B.44, Hanf.**

It is a Van der Pluym subject, treated in a Van der Pluym way as regards spot-light illumination, grouping, architecture, types, costumes, surface handling, and color—especially the plum-color of the high priest's robe. Compare it with the Woman Taken in Adultery, and the Adoration in the National Gallery, London, there given to Rembrandt, taking the outstretched hand of the high priest as the first clew. All three of the pictures are by the hand of Van der Pluym.

"With the Lesson in Anatomy hanging near it, done in 1632, when Rembrandt was twenty-six, how is it possible to think he did this small, spotty, and rather pretty Simeon in the Temple at an earlier date or at any time whatever. In the Lesson in Anatomy, examine the breadth of the masses, the largeness of the light-concentrations, the bulk of the color, the absence of any small glitters or spots of light, the flatness of the brush stroke; and then look at this prettily conceived, dotted, and dabbed picture of Simeon, with its smooth textures, rather sweet color, and its shoe-button high lights! Could the same man have done the two pictures? If the signature and date are genuine, it is only one year earlier, and, besides, the style of it is not early or immature. It is the finished style of a man who has perfected a small method."—*New Guides to Old Masters, The Hague, p. 84.*

A copy of the picture, said to be by Poorter, is at Munich, but Poorter had nothing whatever to do with it. It is some school or shop replica by Van der Pluym.

HAMBURG:
KUNSTHALLE

Presentation in Temple

Signed Rembrandt. K.K.6, B.7.

It follows, in types, costumes, architecture, hands, and the kneeling figure at left, the London, Hague, and Paris pictures here listed. The handling is fairly vigorous, the Child ill-drawn, the Madonna pretty, after Van der Pluym's type. The blue robe of the Madonna is repainted and probably her face has been retouched. There is a shade of doubt about this attribution.

LONDON:
NATIONAL
GALLERY

Adoration of Shepherds

Signed Rembrandt 1646. *K.K.285, B.316.*

One of a series of pictures done by Van der Pluym, perhaps in connection with the Passion Series at Munich—this being a version of the Adoration theme there shown. Both pictures have the same spot-light illumination, poor drawing, weak construction, and faulty composition that run through all this painter's work. His foregrounds and backgrounds are mere pretenses, but his grouping in the central light, his color, and his textures are not so open to criticism. The faces in profile are marked by square jaws and noses and an absence of depth through.

The man with the lantern here is the same model as the Van der Pluym Philosopher at Leyden, the arched rafters at top repeat a mannered arrangement of the pattern well marked with this painter, the handling is precisely that of the *little* Supper at Emmaus in the Louvre by Van der Pluym, but given to Rembrandt. It is astonishing that all these faulty little pictures should be accepted as by so powerful and certain a technician as Rembrandt.

The Woman Taken in Adultery

Signed Rembrandt 1644. *K.K.279, B.247.**

There is literary tradition about this picture, which is flatly contradicted by the picture itself. There is not a touch of Rembrandt in it or about it. It is too weak, not only for Rembrandt, but for almost every one of his pupils, except Van der Pluym. It fits Van der Pluym exactly. It is his spot-light effect, his squat figures, bright colors, and rather good textures. It is also his bad drawing, his lack of construction, his false planes, and his shadowy and indefinite background. At first this picture impresses one as minutely and exactly done—drawn like a Dou or a Poorter—but examination of the figures, the architecture, the golden altar, shows that they have a glib surface but no underneath drawing. Examine the golden altar for the meaning of the dots and dabs—the meaning as constructive drawing—and its weakness will be revealed at once. The background, with the altar at right and the indefinite space at left, follows the false-valued arrangement in the Simeon picture at The Hague. The picture belongs in the same class with the Simeon and was painted by the same hand.

Small analogies with other Van der Pluym pictures appear almost everywhere. The man at the extreme right, behind the man with a red cloak, is the Philosopher of the signed Van der Pluym at Leyden. He wears the same shaped red cap and has the same face and beard. The man behind the culprit whose head shows over the hand of the armored man with a staff is the model of the aged Tobit, by Van der Pluym, and the model of the chief character in the signed Van der Pluym, the Labourers in the Vineyard of the Cook Collection. The Man in Armor appears in the Munich Entombment, which I have listed as a Van der Pluym. The man to the left of the Christ, with a stick in his hand, is the model of the Joseph in the Holy Family at Munich, also given to Van der Pluym. The hand of Christ in this London picture appears frequently in the Van der Pluyms herein listed. Analogies of color, texture, handling, drawing, composition are everywhere in evidence.

LONDON:
BUCKINGHAM
PALACE

Adoration of Magi

Signed Rembrandt 1657, *K.K.*387, *B.*406.

The types, the color, the grouping, drawing, and shadowy background all point to Van der Pluym as the painter.

LONDON:
BEIT
COLLECTION

The Tribute Money

Signed Rembrandt 1629, *K.K.*11.

With a vague architectural background, dark foreground, and a central spotlight. The types, costumes, grouping, and drawing of Van der Pluym are again very obvious.

LONDON:
SABIN
COLLECTION

Mother and Child

Signed 1640, *K.K.Supp.* 44.

Not only the subject but the lighting and the drawing—especially the drawing of the hands—proclaim Van der Pluym. The sentiment also is his. Still, there may be a doubt entertained here. The assignment is tentative.

LONDON:
HIRSCH
COLLECTION

Head of Old Man

*Attributed to Rembrandt, K.K.*436, *B.*587.

The same head as in the Berlin picture of the Man with Red Cap, and probably done by the same hand.

MOSCOW:
TSCHUGIN
COLLECTION

Tobit and Wife

Signed R.H.L. 1626, *K.K.Supp.* 2.

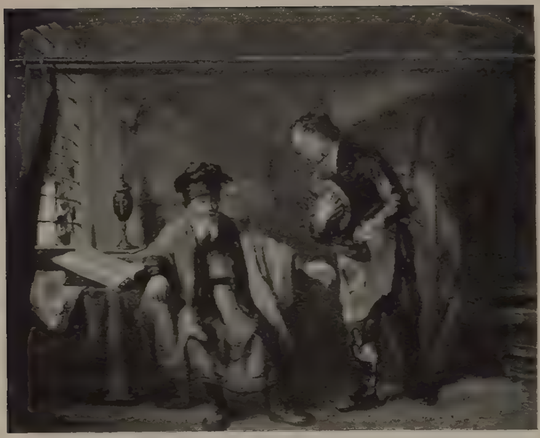
Probably an early attempt at this subject by Van der Pluym. It is more carefully, precisely, sharply drawn than the other examples, and, in consequence, hard and ugly. The resemblances to the other examples of Van der Pluym are quite apparent. It is the same sentiment, types, composition, drawing, lighting. The chair, the seated figure, the drawing of the robe over the knees, the harsh hands, the fire on the floor are all repetitions of other works. Even the vine at the window echoes that in the signed Cook picture of the Labourers in the Vineyard.

MUNICH:
OLD
PINACOTHEK

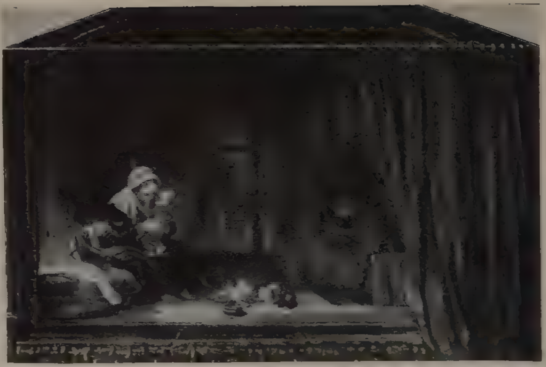
Holy Family

Signed Rembrandt 1631, *K.K.*22, *B.*38, *Hanf.*

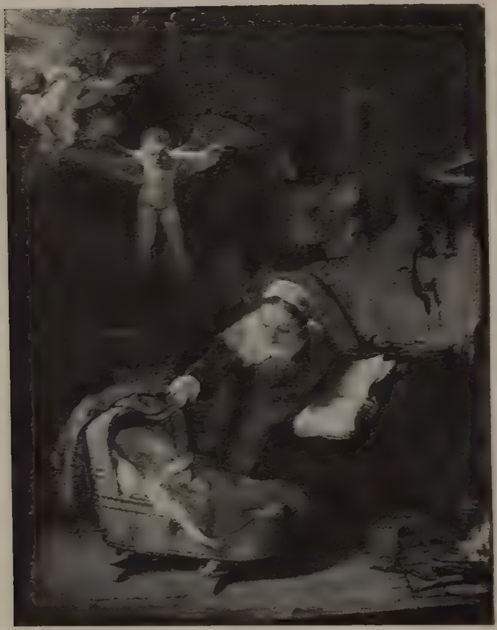
A variation of the same theme as at Cassel, Petrograd, and Paris, with Joseph now almost in the central plane, yet with the bend-for-



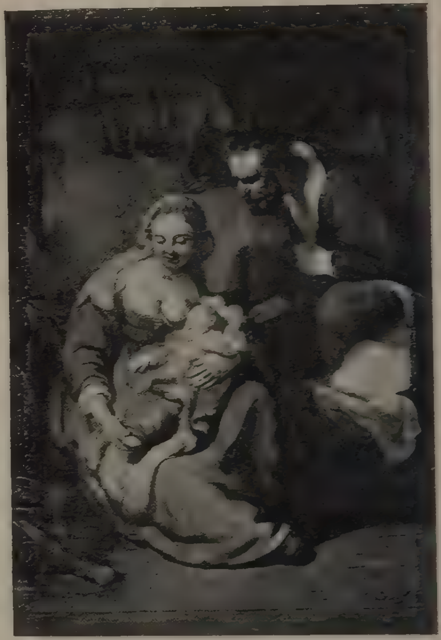
119. VAN DER PLUYM: LABOURERS IN VINEYARD
Cook Collection, Richmond



120. VAN DER PLUYM (GIVEN TO REMBRANDT):
HOLY FAMILY
Cassel Gallery

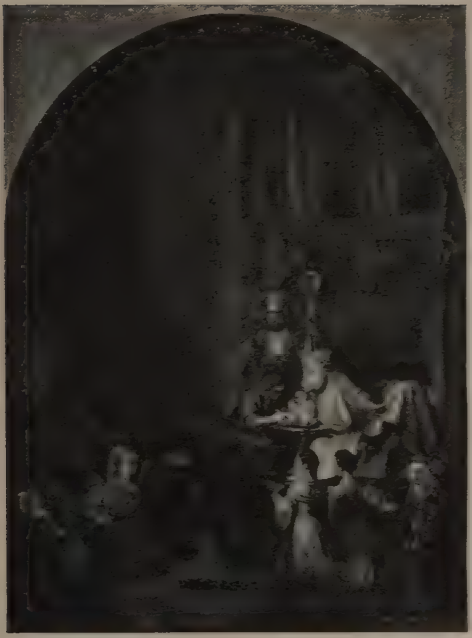


121. VAN DER PLUYM (GIVEN TO REMBRANDT):
HOLY FAMILY
Hermitage, Petrograd

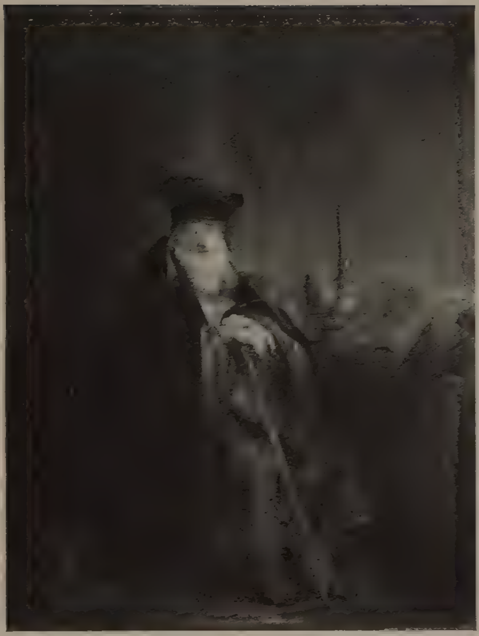


122. VAN DER PLUYM (GIVEN TO REMBRANDT):
HOLY FAMILY
Old Pinacothek, Munich

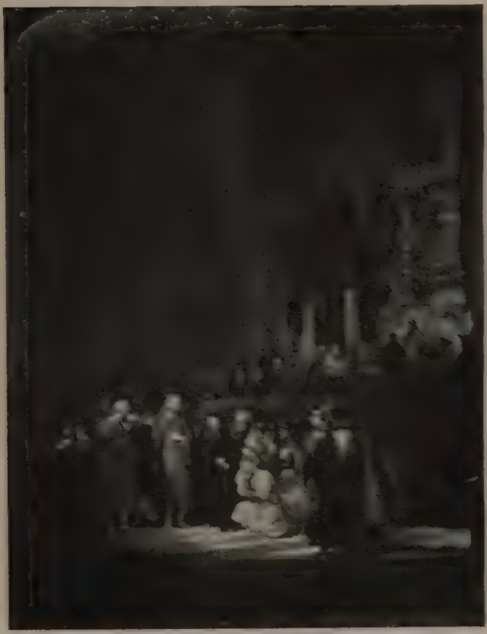
PLATE XXXI



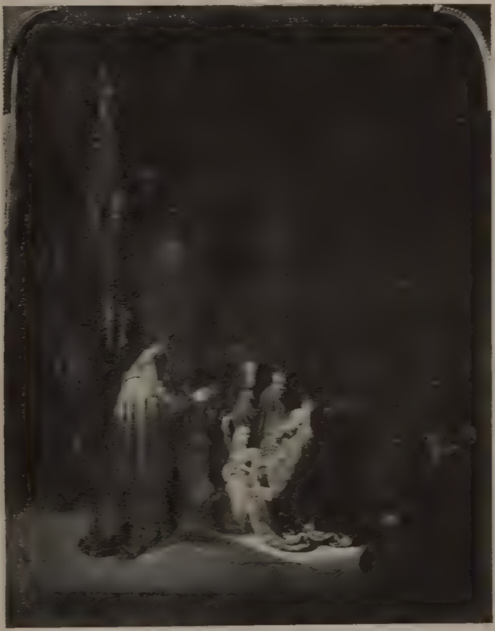
123. VAN DER PLUYM (GIVEN TO REMBRANDT): CIRCUMCISION
Brunswick Museum



124. VAN DER PLUYM (GIVEN TO REMBRANDT): OLD RABBI
Budapest Museum

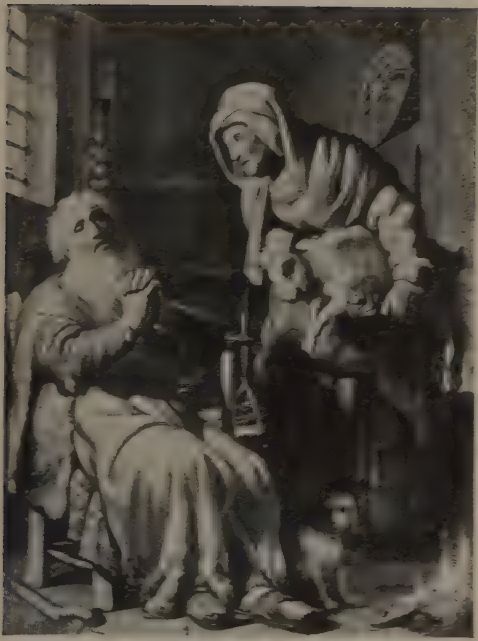


125. VAN DER PLUYM (GIVEN TO REMBRANDT): WOMAN TAKEN IN ADULTERY
National Gallery, London



126. VAN DER PLUYM (GIVEN TO REMBRANDT): SIMEON IN TEMPLE
The Hague Museum

Plate XXXII



187. VAN DER PLUYM (GIVEN TO REMBRANDT)
TOBIT AND WIFE
[illegible], Moscow

188. VAN DER PLUYM (GIVEN TO REMBRANDT): TOBIT
AND WIFE
Kaiser-Friedrich Museum, Berlin

189. VAN DER PLUYM (GIVEN TO REMBRANDT)
MAN WITH RED CAP
[illegible]

190. VAN DER PLUYM (GIVEN TO REMBRANDT)
JOSEPH'S DREAM
Budapest Museum

PLATE XXXIII

ward in the figure of the Cassel and Petrograd pictures. He is apparently also the same model. Notice the shadowy background with the tools hanging on the wall, as in the Petrograd picture. The fagots on the floor, the cradle, and the light, are once more the same as in the other pictures by Van der Pluym. The color is washed out into dull reds and blues, the handling is rather smooth, the drawing a bit cramped but effective.

Adoration of Shepherds

Signed doubtfully Rembrandt 1646, *K.K.*284, *B.*315.

The same composition as in the Adoration in the National Gallery, London. Both pictures show artificial light effects with shadowy backgrounds, summary drawing, and equally summary handling.

Entombment of Christ

*Attributed to Rembrandt, K.K.*165, *B.*128.

This belongs to a series of small pictures done by Van der Pluym, probably for the Passion Series, while in the Rembrandt shop or under the guidance or influence of Rembrandt. With the Van der Pluym characteristics and studio properties, even to the lighted lantern. Another version in the Dresden Gallery.

NEW YORK:
FRICK
COLLECTION

Old Woman with Book in Lap

*Attributed to Rembrandt, K.K.*331, *B.*392.

It is placed on the canvas like the Sabin picture and agrees in feeling, sentiment, drawing with all the Van der Pluyms. The color is that of the Munich Holy Family (*K.K.*22). The model is probably the same as in the Berlin picture (*K.K.*283). The skirt is similar to that in the Munich picture (*K.K.*22), and the hands repeat the drawing in all the Van der Pluyms. This is one of the strongest of his pictures. It is so strong that one may have doubts about Van der Pluym as its author. The assignment is tentative.

NEW YORK:
KAHN
COLLECTION

Jupiter and Philemon

Signed Rembrandt 1658, *K.K.*388, *B.*407.

The arrangement of the roof timbers to frame the picture follows the Cassel, Cook, and Berlin pictures. The double lighting, the shadowy background, the vague figures, the drawing are all confirmatory of an attribution to Van der Pluym. He was a mannered and apparently limited painter, but he sometimes varied his scheme and sitting, as here shown. Assignment tentative.

PARIS:
LOUVRE

Holy Family

Signed Rembrandt, 1640, *K.K.*223, *B.*242.*

This is probably a later attempt at the subject of the Holy Family. The light, the background, the tools on the wall, the cradle and Child, with the light and fagots on the floor, are repetitions, but the Madonna is prettier, and the Joseph stronger than in the other Holy Families. This led me at first to think this picture by Adriaen Van Ostade. There is still a shade of doubt about it, but it may be given to Van der Pluym tentatively.

Christ at Emmaus

*Attributed to Rembrandt, K.K.*463, *B.*519.

With the same shadowy room and figures as seen in other pictures by Van der Pluym. The light is dimmer than usual, the curtain-rod is now turned into a railing with a coat thrown over it. Note the apostle at the right, how like is his bend of the head to the Joseph in the Madonna pictures. Is not this apostle the same model as the servant in the Labourers in the Vineyard, of the Cook Collection? The figure at back, at right, is vague; the figure in foreground at left is arranged and posed like the woman in the Cook Collection Tobit. No construction under the figures, but they are rather easily painted, the high lights being somewhat loaded. Compare the picture with the large Supper at Emmaus in the Louvre, given to Rembrandt. It seems impossible that the same hand could have painted both.

PARIS:
JACQUEMART-ANDRÉ MUSEUM

Supper at Emmaus

Signed G. D. (*Gerard Dou*). *Attributed to Rembrandt, K.K.*10, *B.*9.

It has the look of a weak, cheap forgery, and is almost too bad to put down to Van der Pluym as his work. But the tone, type, drawing, and handling seem to go along with some of the poorer examples of his work. It has little or no artistic value. I list it tentatively and hesitatingly.

PHILADELPHIA:
WIDENER COLLECTION

The Circumcision

Signed Rembrandt 1661, *K.K.*465, *B.*518.

This is another version of the Circumcision in the Cook Collection at Richmond. Both of them show the handling of Van der Pluym, though under them may be the inspiration of Rembrandt.

PETROGRAD:
HERMITAGE

Holy Family

Signed Rembrandt 1645, *K.K.*281 *B.*251.

The Madonna and Child are nearly the same, and the drawing, light, background are identical in treatment with the Cassel Holy Family. Note the shadowy false-valued Joseph in the background—another repetition in pose and treatment of the Cassel picture. The tools on the wall, the litter on the floor should be borne in mind. They appear also in the Munich Holy Family and elsewhere in Van der Pluym's pictures.

> "There are in the Louvre a small interior (No. 3542), and in the Cassel Gallery another interior (No. 240) that suggest the painter of this Hermitage picture. Rembrandt never did any of them, though his name is used in connection with all of them. He had little sympathy with anything that was merely pretty or catchy or sentimental. The Madonna here (as in the other examples referred to) is too fair, the motive too slight, the play too superficial. . . . It is not impossible that Adriaen Van Ostade could have done it, though it must be confessed that it is different from what we usually associate with him and his work. That it is not by Rembrandt is almost a certainty."—*New Guides to Old Masters, Petrograd, p.* 69.

RICHMOND:
COOK COLLECTION

Old Man with Stick

Attributed to Rembrandt.

It is the Van der Pluym squat figure with large hands—the same model, method, and pose as the Man with a Red Cap in the Berlin Gallery (given to Rembrandt).

The Circumcision

(*No.* 311.) *Attributed to Dutch School.*

A large Van der Pluym, with a gold-robed figure in the foreground, a Madonna in red with white head-dress, a ladder at back, and a shadowy background. The figures have sharp profiles. The mannerisms of Van der Pluym are here quite marked. Said to be a copy after the Widener (Philadelphia) picture, but it is not a copy. It is an original Van der Pluym. The Cook Collection contains no less than five examples of his work. Practically all that is known of Van der Pluym has come from these pictures in the Cook Collection.

Holy Family

Attributed to Dutch School.

A small and not very important picture, which probably belongs to the Van der Pluym *œuvre*. Assignment tentative.

Tobit and Wife

Signed Rembrandt 1650, *K.K.297, B.331.*

It is apparently another attempt at the subject of Tobit by Van der Pluym. The man has the pose, type, and drawing of the Berlin Tobit, and the Richmond picture of the Labourers in the Vineyard, while the woman has the hands of the Cassel and Hermitage Madonnas. The light and interior are better handled than usual with Van der Pluym.

If the thirty or more Van der Pluyms here listed are put side by side in photographic illustration, they will, once more, reveal a distinct if somewhat limited individuality—an individuality different from any other of the Rembrandt School. The pictures agree perfectly with each other, but they will not fit in with any of the other groups of pictures here given. It is as impossible to think of Backer or Bol or Drost doing them as Rembrandt. Compare (even in the illustrations in this volume) the Flincks or Horsts and the Van der Pluyms, and notice how wide apart they stand.

POORTER, WILLEM DE

FL. 1608?–1645

Poorter was a painter of historical and biblical subjects, and was probably a pupil of Rembrandt as early as 1630. He learned the early and rather precise method of Rembrandt, and seems to have carried it into biblical themes with exaggeration of precision, much ornamentation, and Oriental detail. He is remarkable in his few well-known pictures for his huge interior architecture, his finely robed groups, and his rather dramatic compositions. It was pretentious, but weak and empty art. The portraits and heads that may be or have been attributed to him also have little mental stamina about them. They are pretty and incline toward sweetness. Some of his still-life subjects seem better fitted to his method than his figure pieces.

PICTURES BY POORTER

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM	SOLOMON SACRIFICING TO IDOLS *Signed, Hanf.** "In the painter's pretty mood and rather weak and sweet in color as in handling. Poorter was not always so insipid as this; occasionally he did forceful things that have been assigned to Rembrandt."—*New Guides to Old Masters, Amsterdam, p.* 38.
AUGSBURG: MUSEUM	MAN AND WOMAN IN COSTUME *Signed.* With a display of still-life. Not important.
BARNARD CASTLE: BOWES MUSEUM	STILL LIFE *Signed* 1655.
BERLIN: KAISER-FRIEDRICH MUSEUM	TAKING OF SAMSON *Signed.* An ordinary Poorter, but carefully done, and with good color effect.
BRUNSWICK: MUSEUM	STILL LIFE *Signed.* A small picture, showing armor, skull, crown, with blue curtain. Carefully and exactly done for textural effect.
CASSEL: GALLERY	THE CIRCUMCISION *Signed, Hanf.* Early, well-painted, good in drawing and color. A typical Poorter that may be used as a criterion of his work.
COPENHAGEN: MUSEUM	MERCURY AND PROSERPINA *Signed.* The Mercury is smooth and rather glassy in surface. A white table-cloth is the central spot of light. The figures are a bit pretty, if correctly drawn. Mercury is in a gold robe, Proserpina in blue. Not an important example, but characteristic.
	ALLEGORY *Signed* 1643. The allegory concerns Peace, and the manner of its doing is that of the Mercury and Proserpina above.
DRESDEN: GALLERY	ESTHER BEFORE AHASUERUS *Signed* 1645.
	CHRIST AND THE ADULTERESS *Signed.** Pretty in raspberry-reds, yellows, and faded greens. Large architecture at back.

PRESENTATION OF CHRIST IN TEMPLE*

Said to be a copy after Rembrandt's picture in The Hague, but the picture at The Hague is by Van der Pluym, and this Dresden picture is more than likely a shop or school replica, with Rembrandt or Poorter having nothing to do with either picture.

LONDON:
NATIONAL GALLERY

ALLEGORICAL SUBJECT

Signed.

VIENNA:
LIECHTENSTEIN GALLERY

THE QUEEN OF SHEBA

Signed.

QUAST, PIETER JANSZ

1606–1647

A *genre* painter of small, rather quaint, sometimes grotesque figures in tavern interiors. His work has usually been handed over to Brouwer and Adriaen van Ostade, though possibly some of it is still in the Rembrandt *œuvre*. He is said to have been a follower, perhaps a pupil of Rembrandt. He also did some portraits and biblical scenes. A number of pictures are still under his own name. They are smooth in velvets, gay in costume, often aristocratic in types. There are many single figures of beggars and other grotesque characters in etchings by Quast to be seen in the British Museum.

PICTURES BY QUAST

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM:
RYKS MUSEUM

THE SURGEON

*Signed.**

"The man with the red-brown cap is quite attractive in the strong patches of shadow thrown across his brown coat. By a follower of Brouwer."—*New Guides to Old Masters, Amsterdam, p.* 40.

THE CARD PLAYERS

BRUNSWICK:
MUSEUM

TWO BEGGARS

Two small pictures with two figures in each. In the style of Brouwer or Teniers, but not so well done as the work of those painters.

THE HAGUE:
MUSEUM

THE CARD PLAYERS

"In the style of Brouwer, and with fair results as regards types and colors, though it lacks everywhere in drawing."—*New Guides to Old Masters, The Hague, p.* 83.

The picture formerly was catalogued as a Brouwer.

TRIUMPH OF FOLLY

Signed.

HAMBURG: KUNSTHALLE
Soldiers in a Guard House
Signed.

Aristocratic in types, smooth in handling, pretty in color.

LEIPSIC: MUSEUM
Cavaliers
Signed P. Q.

Like a Duck or a Dirk Hals in bright colors and fashionable types.

LONDON: NATIONAL GALLERY
Cavalier and Lady
Signed with initials.

The figure at right in style of Brouwer; the others are types similar to those of Codde or Duck.

VIENNA: IMPERIAL MUSEUM
Four Peasants
Signed 1633.

RENESSE, CONSTANTIN A

1626–1680

Renesse was a late scholar of Rembrandt and probably in the Rembrandt shop about 1649 or 1650. He was painter, engraver, and etcher, and there are a large number of etchings still under his name. All of his pictures have disappeared. Several works are claimed for him, but they are not certainly by him. One of them is in the Czernin Collection, Vienna—once given to Rembrandt, and also to Vermeer of Delft. His style or manner of painting remains practically unknown. A knowledge of it could be perhaps arrived at through his etchings, but they require critical examination and reassignment at the start.

ROGHMAN, ROELAND

1597–1686

Roghman was a landscape painter, an etcher, and an engraver who lived long and was a friend of Hercules Seghers and Rembrandt. His pictures are scarce and are quite unknown to the average art lover. His landscapes are of a sad or lonely nature, rather dark in shadows, with slashes of light across the foreground and strong, clouded skies. Some of them have passed for Rembrandts. A dozen are probably still existent under his own name. His pen drawings and etchings are numerous, and there are about forty engravings by him.

PICTURES BY ROGHMAN

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM
Three Landscapes
Two of them signed.

BERLIN: KAISER-FRIEDRICH MUSEUM

Mountain Landscape

Signed.

A tumbled and tossed country, with slashes of yellow light broken by dark clumps of trees. Shadowed foreground, mountain at left, strong clouded sky. A picture of considerable force.

CASSEL: GALLERY

Two Mountain Landscapes

Signed, Hanf.

One of these landscapes (No. 227) was signed as a Rembrandt and passed for such for a time. Both of them are a little perfunctory, following the Berlin picture given above.

COPENHAGEN: MUSEUM

Landscape

Signed.

DARMSTADT: MUSEUM

Landscape with Bridge

In the style of Roghman, if wanting in sharp shadows and rather monotonous in color. Not an important example.

LEIPSIC: MUSEUM

Landscape

Signed.

A Dutch landscape, dark sky and foreground, figure in wagon at left.

MONTPELLIER: MUSEUM

Landscape

Signed.

The composition is that of The Mill (given to Rembrandt) in reverse.

PARIS: LOUVRE

Landscape

With dark foreground and central slash of bright light, strong background and sky. It is almost of a piece with the so-called Rembrandt landscapes.

PICTURES BY ROGHMAN GIVEN TO REMBRANDT OR OTHERS

LONDON: NATIONAL GALLERY

Landscape with Tobias and Angel

Attributed in 1922 to Brouwer, formerly to Rembrandt.

The landscape is possibly by Roghman, as a comparison with the Roghman landscape in the Louvre will suggest. Assignment tentative.

ROTTERMOND OR RODTERMONDT, PIETER

Fl. 1640

Sometimes written Aegidius Paul Rottermondt. Painter, etcher, and engraver, probably a pupil of Rembrandt. In 1639 he lived in The Hague and in 1643 was possibly in London. There are a number of his prints catalogued, but none of his pictures are known to exist.

ROUSSEAU, JACQUES DE

1638–?

A Rembrandt follower, and possibly a pupil, for whose identity we have to thank Doctor Bredius. There is little known about him.

PICTURES BY ROUSSEAU

SIGNED OR OTHERWISE AUTHENTICATED

ROTTERDAM:
BOYMANS MUSEUM

Rembrandt's Father
Signed with initials 1635.

A rather hard and yellowish bust portrait of a model with an heroic stare. It reminds one somewhat of Salomon Koninck or Jan Lievens at his worst. The ground is light gray, the drawing is stringy, the light and shade not strongly marked.

SANTVOORT, DIRCK DIRCKSZ, VAN

1610–1680

A portrait and history painter who probably studied under Rembrandt and followed his methods. He had a son baptized and given Rembrandt's name in 1648, and still another son four years later, named for Rembrandt again, which would seem to imply that Rembrandt was his friend at least. He is said to have copied the master, which is probably no more than the usual story of those who would hand over his pictures to Rembrandt. The following are still under his own name.

PICTURES BY SANTVOORT

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM:
RYKS MUSEUM

Regents of Workhouses
Signed 1638.

Governors of Serge Hall
Signed 1643.

Frederick Dircksz Alewyn and Wife
Signed 1640.

Martinus Alewyn as a Shepherd
Signed 1644.

Clara Alewyn as a Shepherdess

DARMSTADT:
MUSEUM

Portrait of a Little Girl
Signed.

In a green dress. It has a look and is a reminder of certain children's portraits done by Aelbert Cuyp. Rather minutely but well done.

HAARLEM:
FRANS HALS MUSEUM

Portrait of a Lady
(*Loaned by an Austrian collector summer of* 1922.)

With long hair, large collar, and black dress. Very good, if exact in drawing. Brownish in flesh notes.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] XXXI

THE HAGUE:
MUSEUM

Portrait of Young Woman
(*Loaned from Stuers Collection summer of* 1922.)

Standing at full length, holding white glove in left hand. Gray ground and tiled floor. Rather hard, but probably genuine.

GLASGOW:
CORPORATION
GALLERY

Portrait of Young Girl

If questioned at all, it must be on the ground that it is too good for Santvoort.

LONDON:
NATIONAL
GALLERY

Girl with a Finch
Signed 1630.

PARIS:
LOUVRE

Christ at Emmaus
Signed 1633.

It is a good picture, though a little too sleek and smooth in the surface. The heads are overwrought. In the style of Poorter, but firmer in drawing, sharper in high lights, and perhaps deeper in color.

PARIS:
SCHLOSS
COLLECTION

Girl in White
Signed 1638.

ROTTERDAM:
MUSEUM

A Young Flute Player
Signed 1632.

A Shepherdess

Both of these pictures are small, bright in color, easily done, and marked by rather small and sharp high lights, especially on such features as finger-nails. They agree with the Supper at Emmaus by Santvoort in the Louvre.

A number of other pictures, chiefly portraits, in private possession need not be entered here.

SYBILLA OR SIBILLA, GYSBERT

Fl. 1650

A painter of history recorded as having done in 1652 a Regent piece for the Town Hall of Weesp, where he was burgomaster. He is supposed to have followed Rembrandt, but there is little definite knowledge about his life or his art.

TERLEE, VAN

1636?–1687

Houbraken mentions Terlee with Drost and Poorter as pupils of Rembrandt, but he has been confused with other painters in later years, and even his name is in doubt. There are no pictures in existence by Terlee unless we accept the Rape of Europa, at one time in the Kaiser-Friedrich Museum at Berlin, as by his hand. Houbraken mentions such a picture as painted by Terlee—"Europa met hare by-en omzwevende Maagden."

THIER, OR DETHIER, HENDRIK DE

1615?–?

A painter and engraver of the Rembrandt School, and probably a pupil of Rembrandt about 1633. Several pictures in private possession or in auction sales have appeared with his signature said to be upon them, but there is nothing in public galleries and nothing positively authenticated.

VAN DYCK, ABRAHAM

1635?–1672

Doctor Bredius, in the *Burlington Magazine*, vol. XXI, p. 169, gives a résumé of his researches into the life of this painter. That is the most extended knowledge we have of Abraham Van Dyck. He was probably a pupil of Rembrandt. Doctor Bredius thinks he did the portrait of an Old Woman at the Brussels Museum, given to Rembrandt (No. 368 of the Catalogue), but I cannot follow him that far. Van Dyck's pictures are few and in private possession, with the following exceptions:

PICTURES BY VAN DYCK
SIGNED OR OTHERWISE AUTHENTICATED

OLDENBURG: MUSEUM	Old Man *Signed.*
STOCKHOLM: MUSEUM	Three Figures *Signed.*

PICTURES BY VAN DYCK
GIVEN TO REMBRANDT OR OTHERS

ELBERFELD: HILGER-ZILLESSEN COLLECTION	Old Man *Signed A. V. Dyck* 1655. *Attributed to Rembrandt.* The picture is described and given to Abraham Van Dyck by Doctor Bredius in the *Burlington Magazine*, vol. XXI, p. 169. A reproduction accompanies the article.

VERDOEL, ADRIAEN

1620?–1695?

A painter and poet mentioned by Houbraken as a scholar of Rembrandt. He was probably with Rembrandt about 1645. In 1649 he was a member of the Haarlem Guild. He painted historical pictures, according to Houbraken, but they have disappeared. A few *genre* pictures are under his name.

PICTURES BY VERDOEL
SIGNED OR OTHERWISE AUTHENTICATED

BERLIN: HOLLANDER SALE, 1899	Musical Party *Signed.*
BRUSSELS: JEHAY SALE, 1904	Christ Healing the Possessed *Signed.*
LEIPSIC: MUSEUM	An Operation *Signed.* In style of Brouwer, but blacker and coarser.
MUNICH: HELBIG SALE, 1907	Solomon and Queen of Sheba *Signed.* The photograph shows a Rembrandtesque picture.
SCHWERIN: MUSEUM	Pigs in Sty (*Nos.* 1061, 1062.) *Signed.* Two pictures of pigs that have excellent painter's quality. Ostade or Brouwer never did anything better. The color is rich brown and flesh-reds, the drawing exactly right without being finical, the handling easy and certain.

The Munich, Brussels, and Berlin pictures I know only from the photographs in Sir Robert Witt's Collection, London. I list the pictures tentatively.

VICTORS OR FICTORS, JAN
1620–1676

Victors was one of the most facile and industrious of Rembrandt's pupils, who, considering his industry, has not many pictures left to his account. He is often confused with Bol and Eeckhout in his compositions, though he is smoother in surfaces, less subtle in light and shade, and perhaps frailer in drawing than either of them. He painted history, *genre*, and portraits, the *genre* being somewhat crude, the history large in scale, select in type, and bleached in light and color, the portraits rather commonplace in view and method. He was probably in the Rembrandt shop before 1640. Later, that is, about 1670, he is supposed to have gone to the Indies. Little is known of his life.

PICTURES BY VICTORS
SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM	Joseph Interpreting the Dream *Signed* 1648.

The Pork Butcher
Signed 1648.

The Dentist
Signed 1654.

The Green-Grocer's Shop
Signed 1654.

None of these pictures by Victors in the Ryks Museum gives an adequate idea of the painter. He was more of an historical painter than here appears.

ANTWERP: MUSEUM

Wedding Feast
Signed.

BERLIN: KAISER-FRIEDRICH MUSEUM

Hannah and Samuel
Signed 1645.

With restless robes and bright colors, smoothly and easily done. The hands knotty in the knuckles and red. A typical Victors.

BRUNSWICK: MUSEUM

Esther and Haman
Signed 1642.

The Taking of Samson
Signed 1653.

The Esther is a good Victors in color and drawing. The Samson is shopwork and a bit theatrical.

Samuel Anointing David
Signed 1643.

BUDAPEST: MUSEUM

A Charlatan
Signed.

Jacob Blessing Joseph's Children*

COPENHAGEN: MUSEUM

Portrait of Lady
Signed 1657.

It looks like a washed-out Backer, with red in the cheeks and in the knuckles of the hands. A simple and direct effect, well drawn and easily handled.

David and Solomon
Signed 1642.

The old man is in bed and the other stands at the side. The colors in costumes are dull-blue, with gold patterns, bedcover red and drawn in rolls and folds. The picture is a little overdone in color, but is right enough in drawing and brushwork.

DRESDEN: GALLERY

Finding of Moses
Signed 1653.

THE CUP IN BENJAMIN'S SACK
Signed.

Both of these works are washed-out, thin shop pieces of small merit.

DORDRECHT:
MUSEUM

PROPHETESS ANNA
(*No.* 44.) *Signed* 1643.

With yellow and red head-dress and fur collar.

FRANKFORT:
STAEDEL
INSTITUTE

BOAZ
Signed.

HAARLEM:
HALS MUSEUM

PORTRAIT OF APPELMAN
Signed 1661.

Smooth stuffs, blackish shadows, red table-cloth. A good portrait.

LONDON:
NATIONAL
GALLERY

VILLAGE COBBLER
Signed.

MUNICH:
OLD
PINACOTHEK

TOBIAS
Signed 1651.

A fairly representative Victors, though weak in the background.

OLDENBURG:
AUGUSTEUM

THE BOY CYRUS
Signed.

In the Victors manner, with much velvet, gold braid, and pretty textures, but badly drawn and thinly painted. It is probably a Victors shop piece.

PARIS:
LOUVRE

PORTRAIT OF GIRL
Signed 1640.*

PETROGRAD:
HERMITAGE

MAGNANIMITY OF SCIPIO
Signed 1640.*

PICTURES BY VICTORS

GIVEN TO REMBRANDT OR OTHERS

LONDON:
IN TRADE

SENDING AWAY OF HAGAR
*Signed Rembrandt, K.K.*304, *B.*334.

To be compared with the Budapest picture of Jacob Blessing Joseph's Children, especially for the boy's head—the back of it—and the striped drapery. The whole picture is so peculiarly like Victors that one is astonished it should ever have been given to Rembrandt.

VAN VLIET, JAN GEORG

1610–?

An engraver, and probably also a painter, of Rembrandt's School, working under Rembrandt at Leyden. Two pictures are attributed to him, but they are doubtful. His work could be found more readily among the Rembrandt etchings, for it is more than probable that he did plates afterward attributed to Rembrandt.

DE WET, JACOB WILLEMZ
1610?–1671

History painter and probably a pupil of Rembrandt, working in Rembrandt's style, with small figures in interiors and backgrounds of columns, halls, and stairs. The groups are usually dressed in picturesque costumes with turbans and cloaks and gold-braid effects. He kept a note-book in which many of his pictures were recorded. They were chiefly biblical subjects. He was a painter of good standing and the master of a number of pupils. Almost all of his works have disappeared. A few, still under his name, might pass for early Rembrandts. A brother, doing landscapes, is also said to have been a Rembrandt pupil and follower.

PICTURES BY DE WET
SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM	Christ Blessing Little Children *Signed.* Not an important example.
BRUNSWICK: MUSEUM	Christ Among Doctors *Signed* 1635. Reddish-brown tone, with gray architecture. Small figures with wrinkled faces.
	Burning of Troy *Signed.* Too hot in color to be decorative, but fairly well done.
BUDAPEST: MUSEUM	The Calling of Peter *Signed.*
DARMSTADT: GALLERY	Awakening of Lazarus *Signed* 1633. Yellow in tone, with pale-blue and raspberry-red costumes. Not a good example of De Wet.
HAMBURG: KUNSTHALLE	Adoration of Shepherds *Not signed.*
MUNICH: OLD PINACOTHEK	Abraham Sending Away Hagar *Not signed.* With characteristic yellow sky, diagonal composition, figures on dark ground at left.

Other pictures attributed to De Wet at Copenhagen, Petrograd, and Stockholm.

PICTURES BY DE WET
GIVEN TO REMBRANDT OR OTHERS

ASCHAFFENBURG: MUSEUM

RESURRECTION

Attributed to Rembrandt.

This is a small and unimportant version of the Resurrection in the Passion Series at Munich. It was perhaps done by De Wet and has his golden color and angel wings, as in the Hamburg picture of the Adoration of the Shepherds. It is of slight artistic value. Assignment tentative.

DULWICH: GALLERY

JACOB'S DREAM

Attributed to the Dutch School.

A sketchy affair of no great value, with a golden circle in the sky from which angels are descending. It is perhaps by De Wet, who painted this arrangement several times, notably in the Hamburg picture.

RICHMOND: COOK COLLECTION

APPEARANCE TO SHEPHERDS

Attributed to Wouwermans.

Again the yellow circle in the sky—a De Wet studio effect. Attribution tentative.

WILLMAN OR WILLEMANS, MICHAEL LEOPOLD

1629–1706

Willman was a pupil of his father and (in Holland) of Backer, probably entering the Rembrandt shop about 1650. He became court painter for one or more German princes. About 1656 he lived in Leubus. Some of his pictures are in the churches of Leubus, Grussau, and elsewhere. Of his pictures in galleries there are only a few.

PICTURES BY WILLMAN
SIGNED OR OTHERWISE AUTHENTICATED

DRESDEN: GALLERY

PORTRAIT OF A BOY

A free sketch with warm brown and red basing. After the style of the pictures of nymphs with ideal heads given to his master, Backer. In the store-room.

HERMANNSTADT: MUSEUM

PARADISE

Signed 1668.

SCHWERIN: MUSEUM

EUROPA

Signed 1679.

Half French in spirit, graceful, quite charming. Very little of Holland about either the figure or the bull, and nothing of Rembrandt. The sky is now hot. Handled with a sweeping surface effect. No kneading, thumbing, or ploughing. Color scheme in bright reds, yellow, and white.

WULFHAGEN, FRANZ

1620?–1678

A little-known German scholar of Rembrandt whose pictures have completely disappeared.

CHAPTER XIII

PICTURES BY UNKNOWN PUPILS

UNDER this caption I have placed in groups certain pictures in the Rembrandt *œuvre* that are not by Rembrandt or any *identified* pupil in the school. They are works by pupils or followers whose names have either been forgotten or no longer have meaning in connection with their works. There are a dozen or more pupils who have nothing to their names, and it would be easy enough to attribute to them these pictures, but there has been too much history written in that way. Instead of inventing a name (as Mr. Berenson his Amico di Sandro) or picking one out of a worm-eaten register (as Mr. Weale his Isenbrant), I prefer merely a series of numbers. The pictures are given in groups, each group suggesting the personality of one painter. If the name of the painter shall be established hereafter, it can be easily attached to the group, and if other pictures belonging to the group are found they, too, can be added to the list from time to time.

UNKNOWN PUPIL—GROUP I

There seem few if any analogies between the three pictures here listed and others of the Rembrandt *œuvre*. It may be that they have been done by some pupil known to us, but the links that connect them with his known works have been lost. Certain pictures (the Centurion Cornelius picture in the Wallace Collection, for example) seem to defy association or grouping and stand by themselves. This is to be regretted, for some of the pictures (those in this group especially) are of a high quality. The Centurion Cornelius picture may possibly belong in this group, but for the present I assign it to Simon de Vlieger. Those who do not follow me in the association of these pictures as by one painter should remember that they are all accepted by the Rembrandt authorities as being by one painter—Rembrandt. But they are nearer to Eeckhout than to Rembrandt.

THE HAGUE:
MUSEUM
(BREDIUS)

DAVID BEFORE SAUL

Attributed to Rembrandt, K.K.470, B.529.

This picture is striking and powerful. It is slashingly done in bright colors, but not accurately slashed in a Rembrandt sense. There are large dabs and long streaks that are often ineffectual, but the general result is forceful. The points of the crown at the top, the type, the eye and hand are clews to two or three other pictures, probably by the same painter.

MANNHEIM:
LANZ
COLLECTION

KING DAVID

Signed Rembrandt 1651, *K.K.Supp.* 63.

The model and the crown seem the same as in The Hague Museum Saul and David, listed above. The same model and crown are seen in the Adoration of Kings in Buckingham Palace, given to Rembrandt (*K.K.*387), but which I have put down to Van der Pluym. I can see nothing of Van der Pluym in The Hague picture.

PETROGRAD:
HERMITAGE

JOSEPH'S BLOODY COAT

Attributed to Rembrandt, K.K.300, B.340.

Compare the small boy here with the David in The Hague picture, the hands of the Jacob with those of the Saul, the grooves in the architecture with those in the harp, the composition and light of the pictures.

"... It belongs somewhere in the school and was possibly painted by one of those pupils of Rembrandt who left a name in the municipal records but not a single picture upon any gallery wall."—*New Guides to Old Masters, Petrograd, p.* 81.

UNKNOWN PUPIL—GROUP II

The pictures in this group are put together with some misgivings. The painter of the Manoah in the Dresden Gallery was a man of great ability. The picture (as regards the two figures) is superb. I tried to fit it in the Rembrandt group again and again, but without success. It is too black in the shadows, too hard in the contours. It seems to agree better with the two portraits I have placed with it, yet here again is some disagreement in quality. They are not the equal of the Manoah, and yet have a something about them that says they were done by the painter of the Manoah in a careless or less serious mood.

DRESDEN:
GALLERY

MANOAH'S OFFERING

Signed Rembrandt 1641, *K.K.225, B.243, Hanf.**

The two kneeling figures are wonderful, but the composition as a whole is not happy. The light is uncertain, and the poorly drawn angel and the fire hardly belong to the rest of the picture. The color is brilliant in reds, reddish-browns, and golds. The woman in profile is like the Cassel Saskia, but the face is harder, flatter, darker in shadow. It may possibly belong to the Rembrandt shop, with Rembrandt's final touches, but it does not look like a worked-over picture. I prefer to think it by an unidentified pupil.

OLD MAN WITH CANE

Not signed, K.K.358, B.296.

The over-robe is blue-black, the under-vest reddish-brown. Hand drawn a little square, face well done, beard marked in high light, shadows blackish. It is possibly the same model as the Manoah in this gallery. The handling is very like in both pictures. The association with the Manoah is tentative.

NEW YORK:
METROPOLITAN
MUSEUM

Portrait of a Man
Signed 1644, *K.K.*273, *B.*271.

The figure looks as though it might fit in the Night Watch. It has the movement and air of belonging there, but it is thinner, harder, more brittle, darker than the figures of the Night Watch. The association with the Dresden portrait and the Manoah seems a matter of feeling rather than demonstration. Assignment tentative.

UNKNOWN PUPIL—GROUP III

The pictures listed below are all of the same spirit, type, and technique. In mind, feeling, and handling they show the same painter. Who that painter I cannot say. There is a strain of coarseness, almost brutality, about him, not unmixed with strength, that seems to differentiate him from the other painters in the school.

BERLIN:
SCHWABACH
COLLECTION

Young Girl
*Attributed to Rembrandt, K.K.*406, *B.*373.

BERLIN:
RIDDER
COLLECTION

Girl at Window
Reproduced in Bode, "Ridder Collection."

Probably by the same hand that did the Chicago picture listed below.

CHICAGO:
INSTITUTE

Young Girl at Window
Signed Rembrandt 1645, *K.K.*323, *B.*301.

Another version with Durand-Ruel in Paris.

COLOGNE:
OPPENHEIM
COLLECTION

Girl's Head
*Attributed to Rembrandt, K.K.*324, *B.*374.

EDINBURGH:
NATIONAL
GALLERY

Woman in Bed
Signed Rembrandt 1657, *K.K.*408, *B.*435.

Curtain red, shadows luminous, drawing good, brushed, not kneaded.

LONDON:
FLEISCHMAN
COLLECTION

The Cook
*Attributed to Rembrandt, K.K.*439, *B.*465.

PARIS:
LOUVRE

Susanna at Bath
*Attributed to Rembrandt, K.K.*288, *B.*324.

PARIS:
BONNAT
COLLECTION

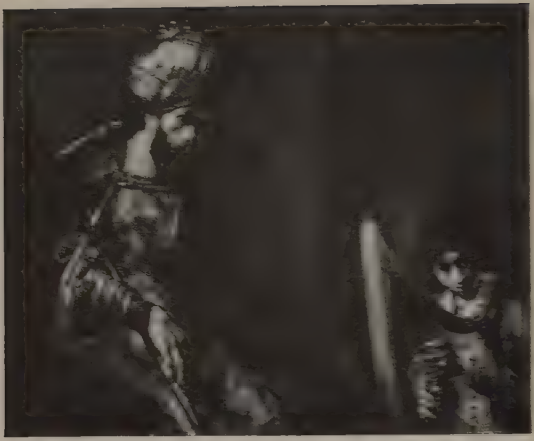
Head of Susanna
*Attributed to Rembrandt, K.K.*288, *B.*323.

Both of these Paris pictures are probably coarse copies (not studies) of the Eeckhout Berlin picture (*K.K.*289) by some unknown pupil or follower or admirer of Eeckhout. They are done with force and ease and are not copyist copies, but those of a competent painter.

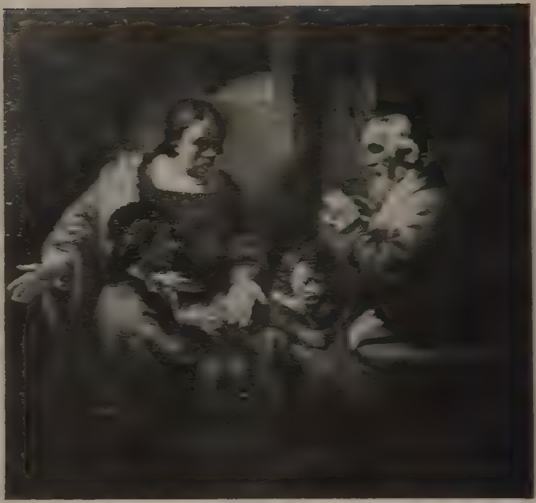
SENLIS:
PONTALBA
COLLECTION

Girl's Head
*Attributed to Rembrandt, K.K.*324, *B.*588.

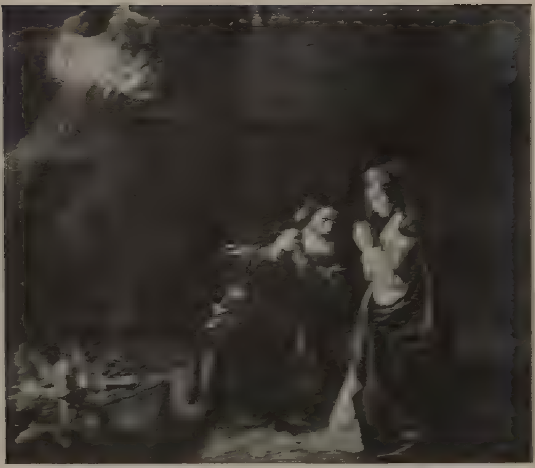
This Senlis and also the Cologne picture are in the coarse strain of the Paris pictures, being coarse in their doing, as well as their seeing, but done with considerable strength.



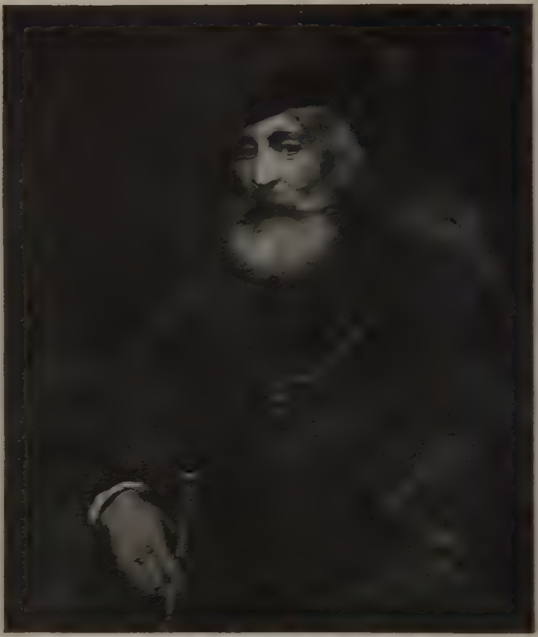
189. PUPIL GROUP I GIVEN TO REMBRANDT: DAVID AND SAUL
Bredius Collection, The Hague



190. PUPIL GROUP I GIVEN TO REMBRANDT: JOSEPH'S COAT
Hermitage, Petrograd

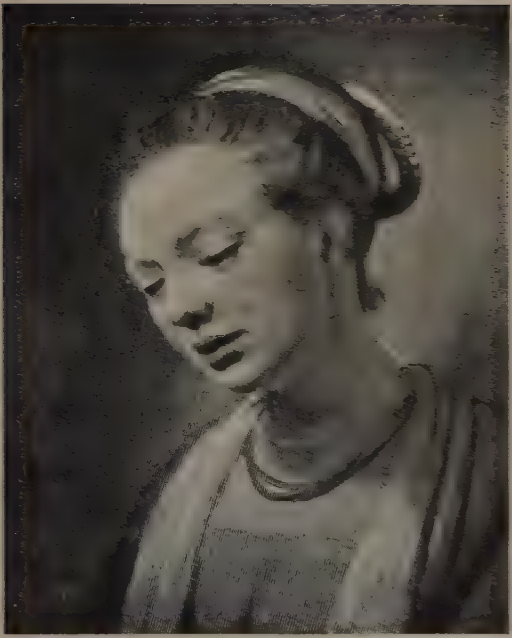


191. PUPIL GROUP II GIVEN TO REMBRANDT: MANOAH'S OFFERING
Dresden Gallery

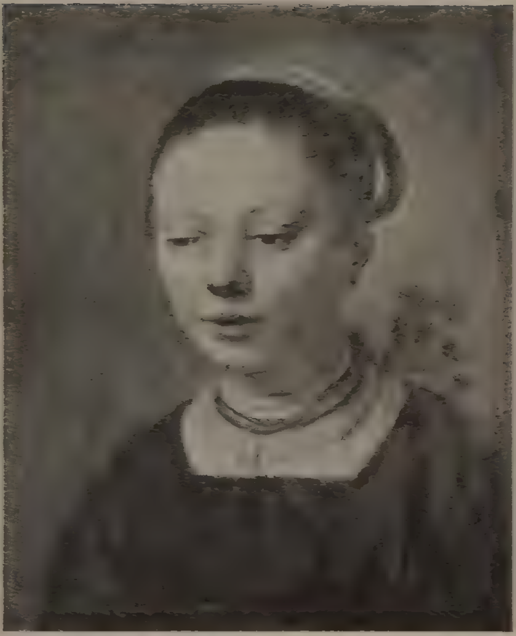


192. PUPIL GROUP II GIVEN TO REMBRANDT: MAN WITH STICK
Dresden Gallery

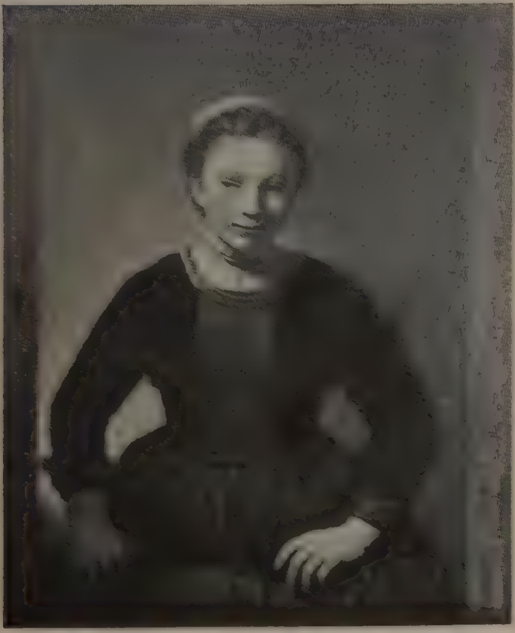
PLATE XXXVI



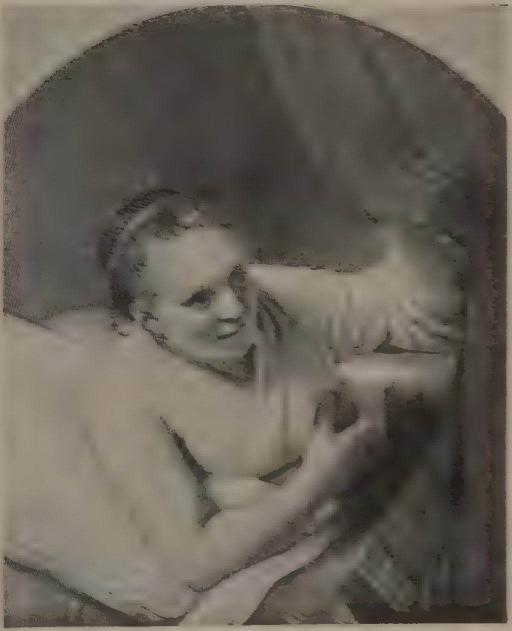
143. PUPIL GROUP III GIVEN TO REMBRANDT
PORTRAIT OF GIRL
Oppenheim Collection, Cologne



144. PUPIL GROUP III GIVEN TO REMBRANDT
PORTRAIT OF GIRL
[illegible] Collection, Berlin



145. PUPIL GROUP III GIVEN TO REMBRANDT
PORTRAIT OF GIRL
Art Institute, Chicago



146. PUPIL GROUP III GIVEN TO REMBRANDT
WOMAN IN BED
National Gallery, Edinburgh

Plate XXXVII

UNKNOWN PUPIL—GROUP IV

The four pictures here associated all show the same model, and are done in the same way, by the same hand. It is possible that they are near to Aert de Gelder—perhaps emanated from his shop, or were done by some now unknown follower. They are not very important.

COPENHAGEN: MUSEUM

A Knight of Malta
Attributed to Rembrandt, K.K.Supp. 97.

PETROGRAD: HERMITAGE

Portrait of Man
Signed Rembrandt 1661, *K.K.*496, *B.*510.

The same model appears in De Gelder's Budapest picture of Esther and Mordecai, but this portrait appears not by De Gelder.

SWEDEN: PRIVATE POSSESSION

A Falconer
Attributed to Rembrandt, K.K.Supp. 97*a*.

ZURICH: ESCHER COLLECTION

A Rabbi
Attributed to Rembrandt, K.K.Supp. 61.

UNKNOWN PUPIL—GROUP V

The pictures placed under Group V are by some pupil or follower of Rembrandt, who can be traced to some extent by his repetitions in composition. He composes by creating a dark foreground, a sharply lighted middle-distance, and a surrounding dark background. It is little more than a variation of the Rembrandt School method of focussing light through surrounding planes of dark, but the painter seems to have been so pleased with this composition that he puts it forth again and again. Interiors are his chief settings, but occasionally he does a night landscape with an artificial light effect. What his versatility I do not know. I am able to trace him thus far merely in his phase of light. He is apparently related to Van der Pluym, but not identical with him. Jan Lievens also produced similar light effects, but I cannot identify Lievens with the list of pictures that follows:

BERLIN: KAISER-FRIEDRICH MUSEUM

Christ and Woman of Samaria
Signed doubtfully Rembrandt 1655, *K.K.*378, *B.*408.

An effect of light in the middle distance emphasized by a dark barrier in foreground. Here the barrier is a wall instead of a table with a heavy cloth, as in pictures that follow. Note the veining and streaking of light on the wall done by dragging white paint with the brush. It is loaded with pigments and broadly dragged with warm color, inclining to hotness. Assignment in this group tentative.

COPENHAGEN:
MUSEUM

Rembrandt's Father

Signed R.H.L., K.K.41. B.542.

This is the model seen in the National Gallery Philosopher of this group, with the sharp contrast of light and dark thrown across the face. Notice the resemblance in caps. The dragging of white on the collar is as in other pictures by this same hand. It is ploughed in the coat lapel and shoulder, the mouth is askew, and there are other resemblances in this unknown painter to Lievens, whose pupil or follower he may have been. Golden color on a gray ground.

DOWNTON
CASTLE:
KNIGHT
COLLECTION

Holy Family

Attributed to Rembrandt. K.K.230. B.250.

The same effect of light in the middle distance, with dark foreground and dragged veinings of light on wall at back, at right. A little in the manner of Van der Pluym, and possibly by him. The attribution tentative.

SAUSSIE:
BEAUCOUR
COLLECTION

Rembrandt's Mother

Attributed to Rembrandt, K.K.Supp. 11.

THE HAGUE:
MUSEUM

Flight Into Egypt

*Signed Rembrandt. K.K.161. B.192.**

The composition is the reverse of the National Gallery picture which follows, the lines running from right to left. The dark mass in the foreground, with the silhouette of Joseph, repeated also. Notice the veining of light on the edge of the wall at right. It is repeated in the National Gallery picture.

LONDON:
NATIONAL
GALLERY

The Philosopher

Signed Rembrandt. K.K.Supp. 8. Reproduced in "Burlington Magazine," November, 1917.

Mr. C. J. Holmes has an article on this picture in the *Burlington Magazine*, November, 1917, giving the date as 1632. But neither date nor signature (it is signed on a beam at right) is of any great importance. The upper space here is very well given, and the effect of light and atmosphere is excellent. It is almost a black-and-white. Note the form of the dark table-cloth. Also the line of the composition from left to right, following the shadow on the lighted wall at back.

MAINZ:
BUSCH
COLLECTION

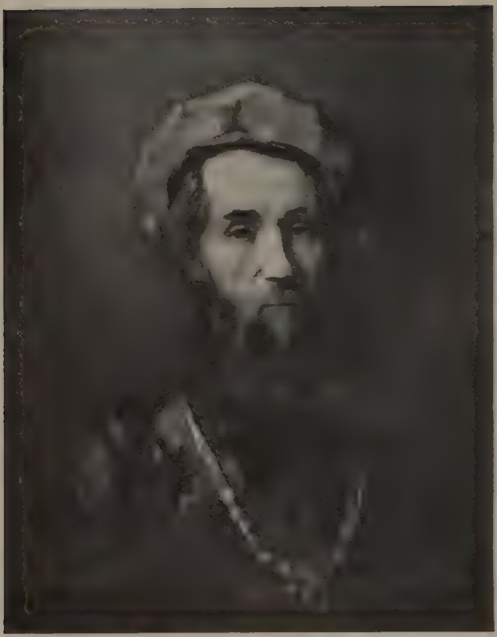
Rembrandt's Father

Signed R.H.L. 1629, K.K.Supp. 9.

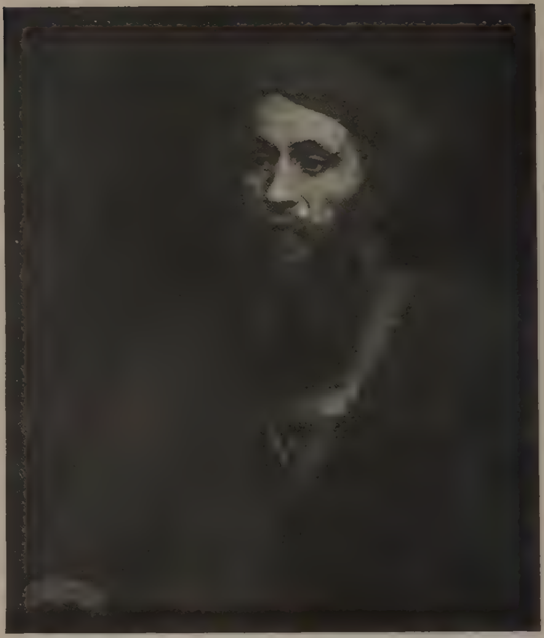
A replica of the Copenhagen picture above, but darker in key.

UNKNOWN PUPIL—GROUP VI

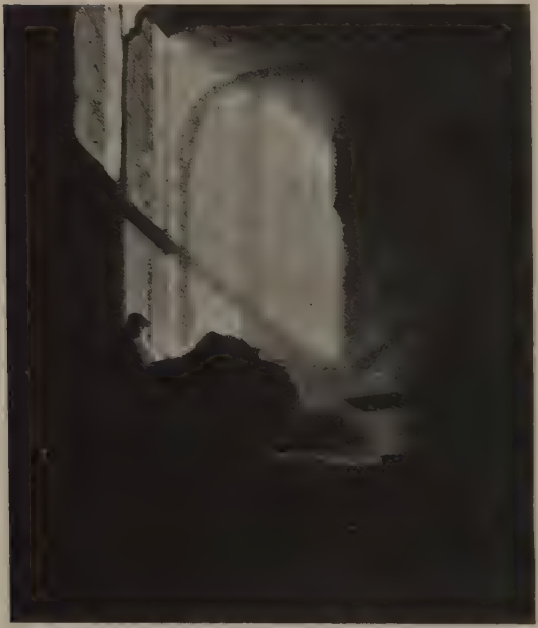
Just why so many landscapes put down to Rembrandt escaped being signed one hardly knows. Was it perhaps that landscapes (then as for two hundred years thereafter) were not considered marketable, and signing them was merely an added waste of energy, or was it that they were done outside of the Rembrandt shop and that he never saw them? Another apparent contradiction—none of these landscapes has much analogy with



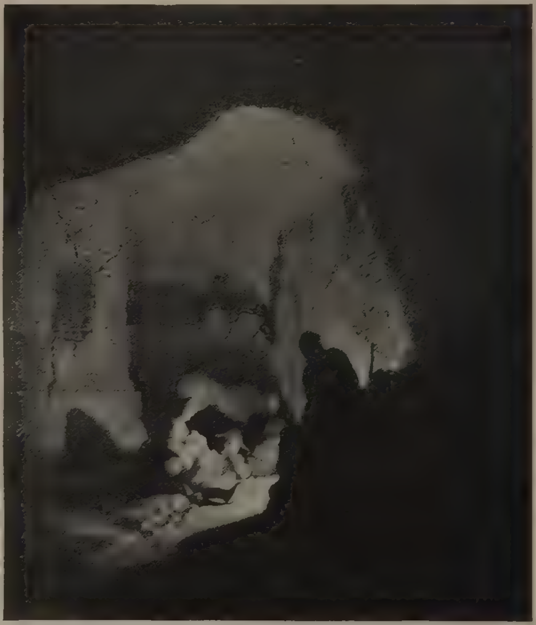
147. PUPIL GROUP IV (GIVEN TO REMBRANDT): A RABBI
Escher Collection, Zurich



148. PUPIL GROUP IV (GIVEN TO REMBRANDT): PORTRAIT OF MAN
Hermitage, Petrograd



149. PUPIL GROUP V (GIVEN TO REMBRANDT): A PHILOSOPHER
National Gallery, London



150. PUPIL GROUP V (GIVEN TO REMBRANDT): REST IN THE FLIGHT
The Hague Museum

Plate XXXVIII

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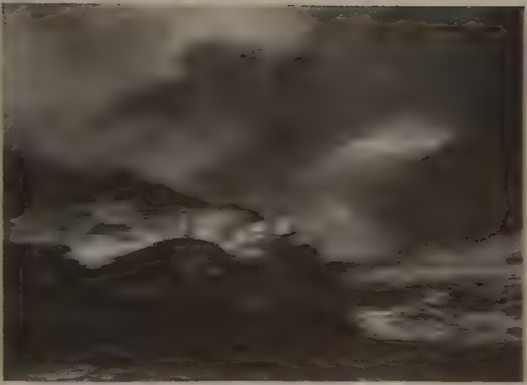

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[illegible]

[illegible]

[illegible]

the various landscapes in the etchings attributed to Rembrandt. The paintings show mountain, waterfall, castle, and storm-cloud effects, but the etchings show low-lying meadows, huts, distant towns.

There were a number of painters outside of Rembrandt's shop that could have done the landscapes, as, for instance, Hercules Seghers, Vermeer of Haarlem, Molyn, Van Goyen, or even the versatile Aelbert Cuyp. All of these painters occasionally forced the notes of light and dark and produced such "strong" landscapes as are now under Rembrandt's name. It is not impossible that one painter did all the landscapes given here in Groups VI and VII. But who the painter? The reasons for assigning them to Rembrandt are not weighty. In almost all of the landscapes in these groups there is bad drawing, disguised by startling lighting. Even the small figures are usually atrocious in their drawing. That of itself might eliminate Rembrandt. So far as we actually know his work, he is an almost infallible draftsman and brushman.

With no exact knowledge as to the painters of these landscapes, I put them together in two groups tentatively.

BOSTON: GARDNER COLLECTION	LANDSCAPE WITH OBELISK *Attributed to Rembrandt, K.K.231, B.230.*
BRUNSWICK: GALLERY	LANDSCAPE *Signed Rembrandt* 1636, *K.K.232, B.231.* With storm clouds, light golden-brown ground, olive-green foliage, light central.
CASSEL: GALLERY	LANDSCAPE WITH RUINS *Signed Rembrandt, K.K.312, B.343, Hanf.**
CRACOW: CZARTORYSKI COLLECTION	LANDSCAPE *Signed Rembrandt, K.K.233, B.229.*
DRESDEN: GALLERY	MOUNTAIN LANDSCAPE (*No.* 1575.) *Attributed to Rembrandt school.*
EINDHOVEN: PHILLIPS COLLECTION	LANDSCAPE WITH TWO BRIDGES *Attributed to Rembrandt, K.K.Supp.* 43.
FLORENCE: PITTI GALLERY	LANDSCAPE *Attributed to Rembrandt. Attributed by Doctor Bode to Hercules Seghers, and reproduced in his "Great Masters in Dutch and Flemish Painting," p.* 120.
LONDON: WALLACE COLLECTION	LANDSCAPE *Attributed to Rembrandt, K.K.* 235, *B.*233. Probably by the same hand that did the Mill (Widener Collection, Philadelphia).

LONDON:
IN TRADE

Landscape with Baptism
Signed Rembrandt 1636, *K.K.Supp.* 37.

PARIS:
SCHLOSS
COLLECTION

Landscape with Swans
*Attributed to Rembrandt, K.K.*311, *B.*574.

PHILADELPHIA:
WIDENER
COLLECTION

The Mill
*Attributed to Rembrandt, K.K.*313, *B.*345.

Much controversy has centered about this picture, some writers declaring it by Hercules Seghers. There is no doubt about its being a fine picture and quite worthy perhaps of Rembrandt. But there is no exact knowledge about Rembrandt's landscape work. For the present the painter of The Mill may be considered problematical. Later research will perhaps establish his identity.

UNKNOWN PUPIL—GROUP VII

The painter of this group seems less elaborate in composition, more forced in high lights, more spotty and sketchy, more loaded in surface than the painter of the preceding group. Van Goyen at times did pictures like these, but the bulk of work now under his name is much smoother and weaker.

AMSTERDAM:
RYKS MUSEUM

The Storm Bridge
*Attributed to Rembrandt, K.K.*232, *B.*232, *Hanf.**

Just such a landscape as this is in the New York Historical Society Gallery under the name of Van Goyen, and another is in the Six Collection of the Ryks Museum again as a Van Goyen.

MADRID:
ALBA
COLLECTION

Landscape with Bridges
*Attributed to Rembrandt, K.K.*237, *B.*573.

LONDON:
NORTHBROOK
COLLECTION

Landscape
*Attributed to Rembrandt, K.K.*236, *B.*235.

OLDENBURG:
GALLERY

Landscape with Bridge
*Attributed to Rembrandt, K.K.*236, *B.*234.

SCHLOSS:
EHRINGERFELD

Wooded Landscape
*Signed R, K.K.*234, *B.*572.

CHAPTER XIV

OTHER PAINTERS MISTAKEN FOR REMBRANDT

THIS list is made up of painters outside of the Rembrandt circle, and yet near enough to it to have some of their pictures given to Rembrandt. There is no need for going into their work deeply or cataloguing their authenticated pictures for reference. It is sufficient to say that certain so-called Rembrandt pictures belong to Vermeer of Delft, or the School of Frans Hals, without analyzing either master. A goal will be reached if I succeed in suggesting the confines of the Rembrandt School. At present the *œuvre* contains a smattering of outside schools, and these pictures should be eliminated.

It will be remembered that the light-and-dark of Rembrandt was not of his origin, though he brought it to its northern perfection. The forced contrast of blacks and whites came to Amsterdam from Naples—came from the School of Caravaggio. Many of the Dutch painters before Rembrandt's day took up with it. As a result some of these forerunners and contemporaries of Rembrandt painted pictures dark in the shadows, sharp in the lights, free and even coarse in the brushwork—pictures that in the course of time and under commercial pressure have gravitated to Rembrandt. I shall put down the names of these painters with other imitators of Rembrandt, even though I do not now find any work of theirs in the Rembrandt *œuvre* that can be positively identified.

BRAMER, LEONARD

1596–1674

Bramer was eleven years older than Rembrandt, and probably formed a manner of his own before Rembrandt came upon the scene. That he may, later on, have been led off by the great success of Rembrandt is possible. But at no time had he Rembrandt's exact knowledge of shadow or his sense of clarity and luminosity. Bramer's lights are too often mere whitewash put on the surface of flesh or cloth or furniture, and his shadows are, again, often pot-black lacking in luminosity. It would seem impossible that his pictures should pass for Rembrandts, and in the public galleries I have no positive knowledge of any picture attributed to Rembrandt that is by Bramer. In private possession I recall a number of Bramers doing service as Rembrandts, but it is not necessary to name them here.

CUYP, BENJAMIN GERRITSZ

1612–1652

Every student of the Rembrandt school has to reckon with the Cuyps —Benjamin Gerritsz Cuyp in particular—because every one of them occasionally produced pictures that have a Rembrandtesque look. This is put down to Rembrandt influence, but whether rightly or not we have now no means of knowing. All the painters of the time followed the Dutch tradition of the time. Rembrandt was only a part of the tradition. Benjamin Cuyp's pictures are usually a little too grotesque for Rembrandt, yet that very feature has resulted in some of them coming under Rembrandt's name. Some of the study heads in the Rembrandt *œuvre* appear to be from his hand. In color he is warm in yellows, and in light resembles at times work by De Wet. He frequently shows distinct color quality, and at other times he is powerful. The Entombment in the Ryks Museum is distinctly a note of power, with much skill in its revelation.

DIETRICH, CHRISTIAN WILHELM ERNST

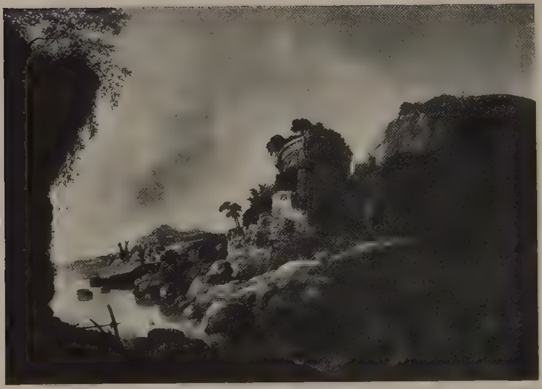
1712–1774

Dietrich was a late German imitator of Rembrandt, whose works have sometimes deceived collectors and gallery directors. Several pictures in public galleries put down to Rembrandt are possibly by this imitator, but it is hardly worth while proposing new attributions merely on possibilities. Many of Dietrich's pictures are in the Dresden Gallery.

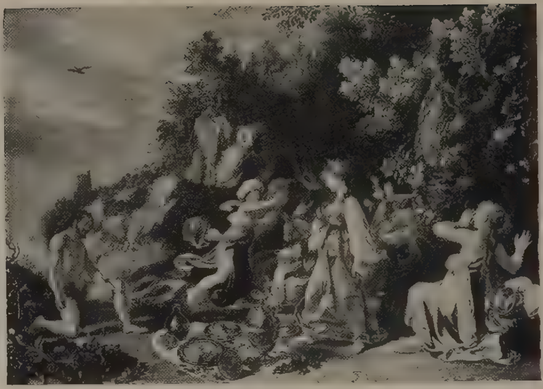
GOYEN, JAN VAN

1596–1656

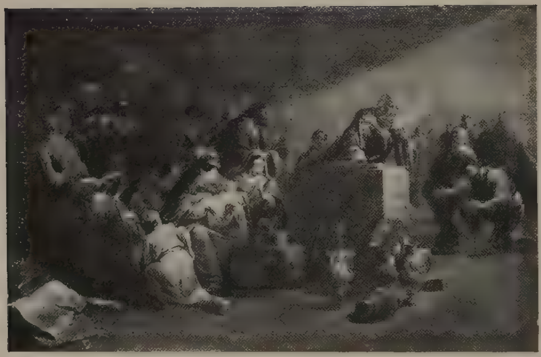
Van Goyen was one of the best-known landscapists of the Dutch School, painting the Holland country, coast, and canals with much truth and force. He painted a great many pictures, many of them of merely commercial value and done hastily, thinly, weakly; but in his earlier work, or in his more sketchy effects done for his own pleasure, he did things of vital force. Some of these latter pictures are driven hard in their high lights, and show violent sunbursts upon trees—the white paint being loaded upon foliage, grass, or rocks. It is pictures of this kind, whether by Van Goyen or others, that have been appropriated to Rembrandt. Their violence seems to have been thought characteristic of Rembrandt, but such thinking is not borne out by the figure pictures of Rembrandt. He is not violent. Salomon Ruysdael worked in Van Goyen's manner, and some of his pic-



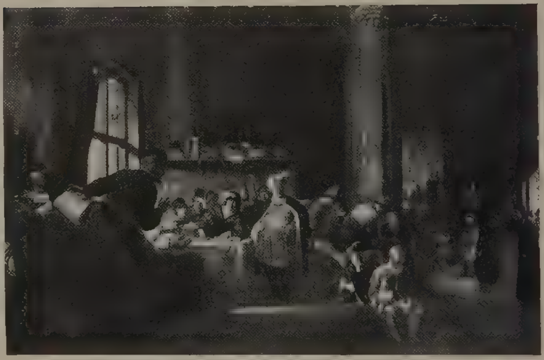
155. ELSHEIMER: MOUNTAIN LANDSCAPE
Brunswick Museum



156. LASTMAN: ODYSSEUS AND NAUSICAA
Brunswick Museum

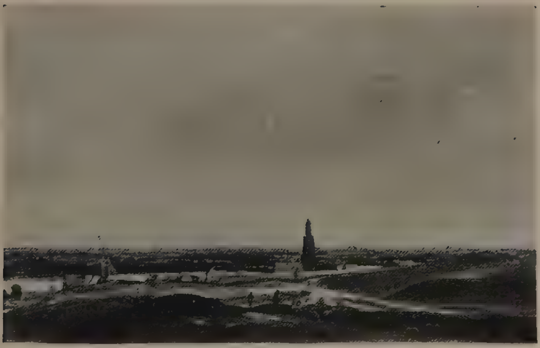


157. BRAMER: SIMEON IN THE TEMPLE
Brunswick Museum

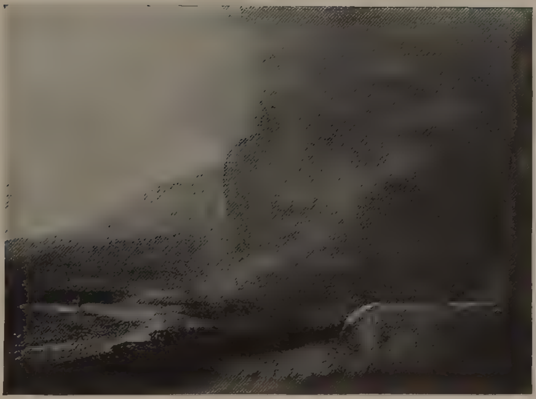


158. MOYAERT: CALLING OF MATTHEW
Brunswick Museum

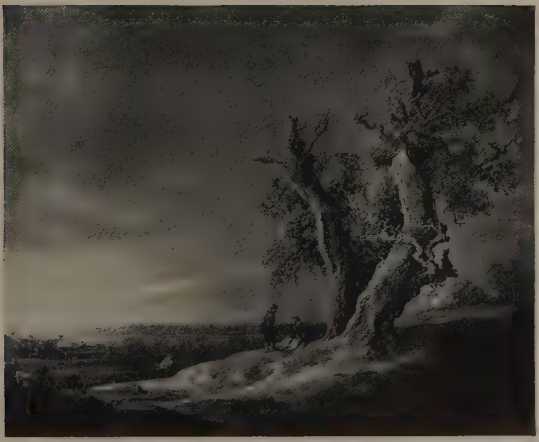
Plate XL



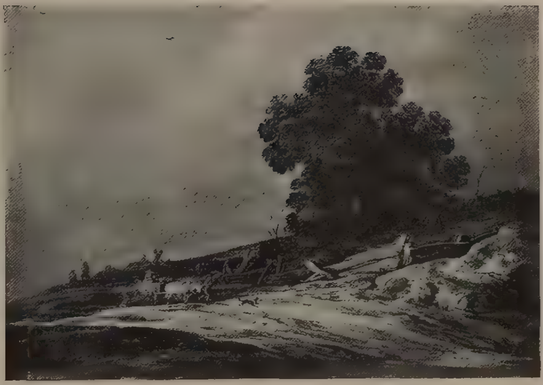
159. SEGHERS: HOLLAND LANDSCAPE
Kaiser-Friedrich Museum, Berlin



160. CROME SCHOOL (GIVEN TO SEGHERS): LANDSCAPE
National Gallery, Edinburgh



161. VAN GOYEN: LANDSCAPE WITH TWO TREES
Ryks Museum, Amsterdam



162. MOLYN: LANDSCAPE
Brunswick Museum

PLATE XLI

tures are also possibly mixed up with those of Rembrandt and his pupils. A Van Goyen landscape, by way of illustrating the method of the painter, is reproduced herein.

HALS, FRANS

1580–1666

Certainly there is little likeness between the pictures of Hals and Rembrandt—so little that one is the more surprised to find an occasional picture of the school of Hals passing under the name of Rembrandt. I shall list only one or two pictures by Hals with which the so-called Rembrandts may be compared.

PICTURES BY HALS

SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM	**Portrait of Maritge Voogt** (*No.* 1088.) *Signed* 1639. *Reproduced in Moes, "Frans Hals," p.* 58.
CRONBERG: RIDDER COLLECTION	**Wife of M. Middelhoven, 1636** *Reproduced in Moes, "Frans Hals," p.* 26.
PARIS: LOUVRE	**The Bohemian** *Reproduced in Moes, "Frans Hals," p.* 39.

PICTURES BY HALS

GIVEN TO REMBRANDT OR OTHERS

BERLIN: HULDSCHINSKY COLLECTION	**Weeping Woman** *Attributed to Rembrandt, K.K.Supp.* 73. It belongs to the school of Frans Hals. Compare with the Hals Bohemian in the Louvre. The hand alone would confirm its origin in the Hals school, but also the type, handling, feeling are all from Haarlem.
NEW YORK: METROPOLITAN MUSEUM	**Portrait of Old Lady Seated** *Signed Rembrandt* 1635, *K.K.*209, *B.*224. To be compared with the portraits listed above and reproduced in Moes, *Frans Hals.*

KEYSER, THOMAS DE

1596–1667

A well-known portrait-painter who held high rank before the coming of Rembrandt. It is very likely that his pictures had something to do with forming the early style of Rembrandt. It is not surprising therefore that some of his pictures have been given to Rembrandt. I list only a few of De Keyser's pictures, and these merely for the purpose of comparison with the Keyser-Rembrandts.

PICTURES BY DE KEYSER

SIGNED OR OTHERWISE AUTHENTICATED

BERLIN:
KAISER-FRIEDRICH
MUSEUM

FAMILY GROUP

(*No.* 750.)

Seven figures about a table. The figures are in black and are short in stature, as are the interior portrait groups of De Keyser elsewhere.

FATHER AND SON, MOTHER AND DAUGHTER

(*No.* 750, *B. C.*) *Hanf.**

"These portraits at one time probably formed the wings of an altar-piece. They are good pieces of portraiture and excellent in both color and brushwork. The fine heads in No. 750 *B* are practically in a class with the Rembrandts. What types they are! What dignity and force they possess!"—*New Guides to Old Masters, Berlin*, p. 58.

CASSEL:
GALLERY

PORTRAIT OF MAN STANDING

(*No.* 222.) *Hanf.**

THE HAGUE:
MUSEUM

PORTRAIT OF A SCHOLAR

(*No.* 77.) *Signed* 1631. *Reproduced Hanf.* 43.*

"A dignified and determined-looking Dutchman, well placed in an interior, seated and restful but perhaps a little too conscious. The background has been hurt and does not keep its place."—*New Guides to Old Masters, The Hague, p.* 76.

PORTRAIT OF A GENTLEMAN

(*No.* 689.) *Signed* 1636.*

". . . The man is a strong type, with a powerful head and good hands. There is a sturdy quality about the picture almost worthy of Rembrandt."—*New Guides to Old Masters, The Hague, p.* 76.

PARIS:
LOUVRE
(SCHLICHTING
COLLECTION)

PORTRAIT OF MAN

An excellent example of De Keyser, and showing the kind of portrait that Rembrandt as a young man greatly admired and paid the compliment of imitation.

PICTURES BY DE KEYSER

GIVEN TO REMBRANDT OR OTHERS

BOSTON:
GARDNER
MUSEUM

PORTRAIT OF MAN AND WIFE

Signed Rembrandt 1633, *K.K.*89, *B.*99.

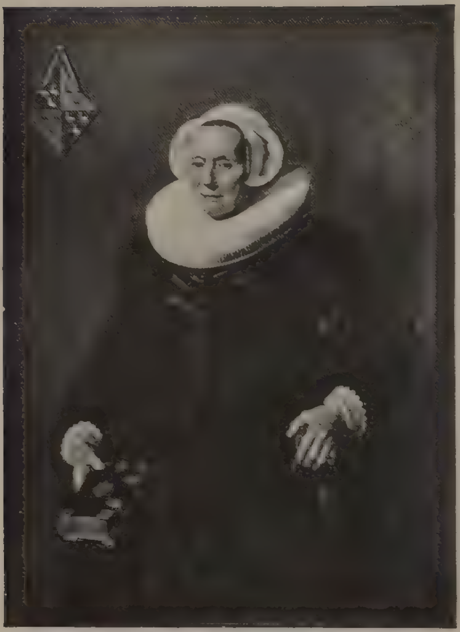
To be compared with The Hague De Keyser Portrait of a Scholar. Assignment tentative.

CASSEL:
GALLERY

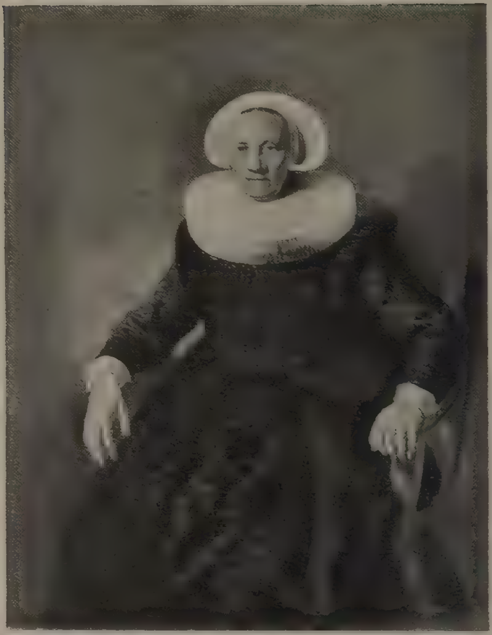
PORTRAIT OF HERMANSZ KRUL

Signed Rembrandt 1633, *K.K.*94, *B.*98, *Hanf.**

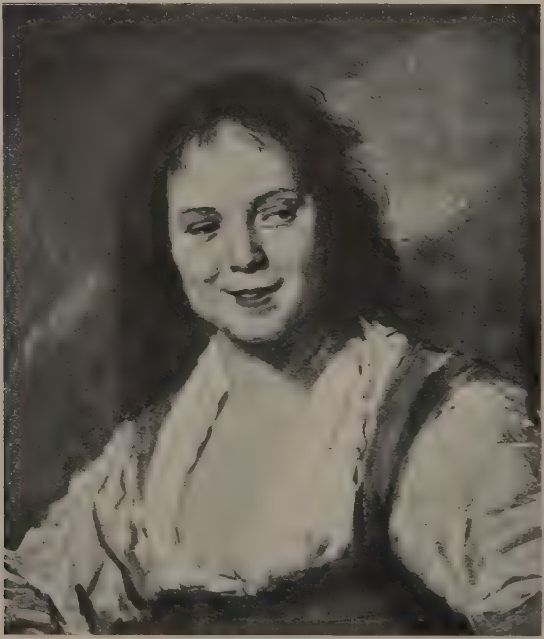
To be compared with the Portrait of a Man Standing, by Thomas de Keyser, in this same gallery. It is not necessary to argue the case. Even a putting of the photographs together will carry conviction. They are both by De Keyser, the so-called Rembrandt being the poorer picture.



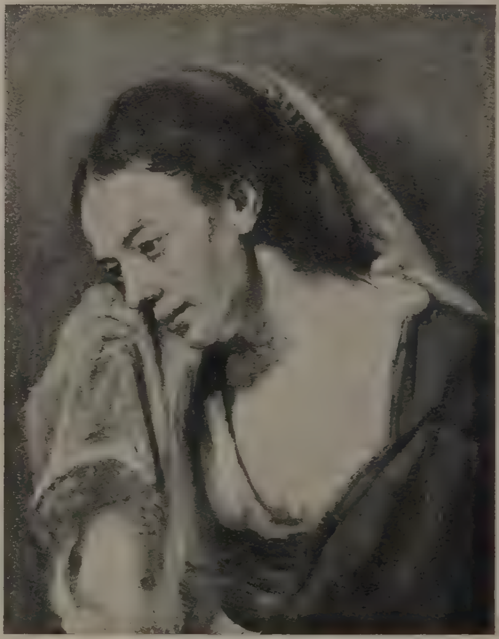
163. FRANS HALS: PORTRAIT OF LADY
Ryks Museum, Amsterdam



164. HALS SCHOOL (GIVEN TO REMBRANDT):
PORTRAIT OF LADY
Metropolitan Museum, New York

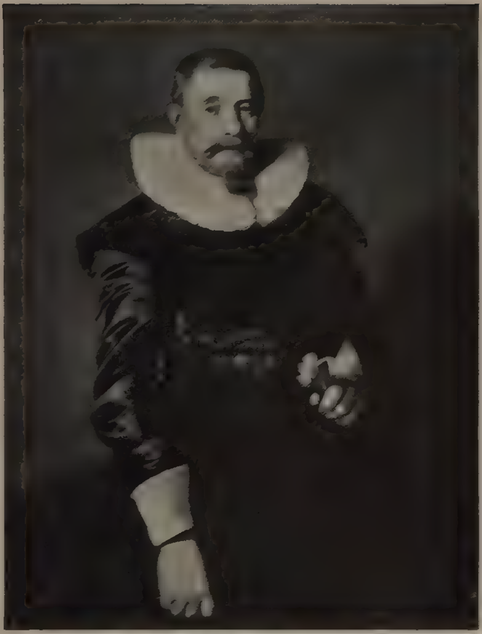


165. HALS: THE BOHEMIAN
Louvre, Paris

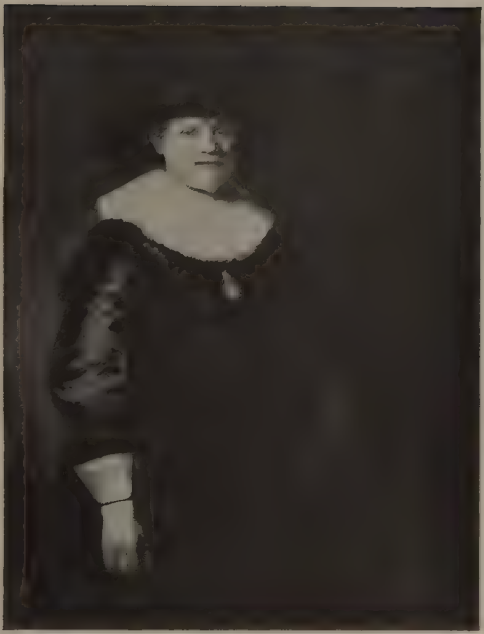


166. HALS SCHOOL (GIVEN TO REMBRANDT):
ADULTERESS BEFORE CHRIST
Huldschinsky Collection, Berlin

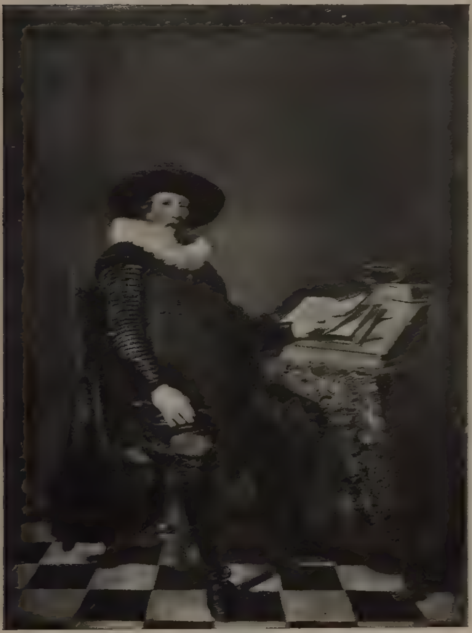
PLATE XLII



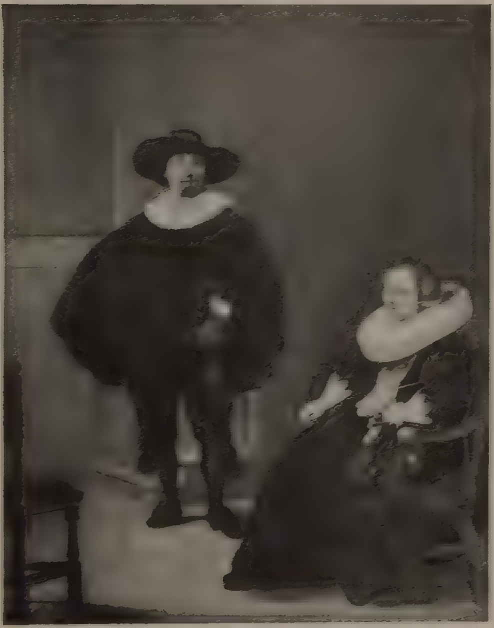
[illegible] KEYSER. PORTRAIT OF MAN
Cassel Gallery



[illegible] KEYSER (GIVEN TO REMBRANDT). PORTRAIT OF GIRL
Cassel Gallery



[illegible] KEYSER. PORTRAIT OF SCHOLAR
The Hague Museum



173. KEYSER (GIVEN TO REMBRANDT). PORTRAIT OF MARRIED COUPLE
Gardner Collection, Boston

PLATE XLIII

"A sneering and somewhat disagreeable personality in black on a gray ground, done easily enough, but not an inspired or inspiring piece of work. It looks a bit perfunctory. The flesh is hot, the left hand and arm badly placed, the background formal. A large picture, but with little pronounced color." —*New Guides to Old Masters, Cassel, p.* 157.

Portrait of Unknown Man

Signed Rembrandt 1639, *K.K.*253, *B.*254, *Hanf.**

"A full-length supposed to have been done in 1639, with a yellow-brown flush about the background. The man is short, red-faced, and wholly uninteresting save for the manner of his painting. The light is more or less diffused through the room and the man is standing against a pilaster. He rests well on his feet. The black clothes are carefully done—better perhaps than the face and hair, which leave us unmoved."—*New Guides to Old Masters, Cassel, p.* 154.

To be compared with The Hague portrait by De Keyser (*Hanf.* 43). Done in the same way as the Krul portrait.

PARIS:
ROTHSCHILD
COLLECTION

Portrait of Martin Day

Signed Rembrandt 1634, *K.K.*196, *B.*107.

It may be compared with The Hague Portrait of a Scholar by De Keyser, also with the portraits at one time with Sedelmeyer in Paris and reproduced in his *Three Hundred Paintings*, plates 76 and 77. The pose, the fling-back of the head, the feet and legs, the hand, the costume, are all indicative of De Keyser.

Portrait of Machteld van Doorn

Signed Rembrandt 1634, *K.K.*197, *B.*108.

Companion-piece to the Day portrait above and in the same style and spirit.

LASTMAN, PIETER

1583–1633

Lastman was Rembrandt's master and possibly some features of Rembrandt's art that are now called "Rembrandtesque" were originally derived from Lastman. Yet Lievens and Eeckhout apparently got more from Lastman than Rembrandt. Poorter and Salomon Koninck also took forms of composition from him. There are not more than twenty pictures by Lastman known at the present time. They are not inspiring, nor do they give any hint of the coming Rembrandt, except in the most general way. The best examples are at Brunswick. The so-called Rembrandt landscapes, however, were inspired in measure by Lastman, and, perhaps, more directly by the hard landscapes of Elsheimer, to whom every one at that time paid allegiance. The Mill landscape of the Widener Collection and landscapes of the type of that in the Cassel Gallery apparently emanated from Elsheimer. Roghman and Esselens were also beholden to him.

MOEYAERT, NICOLAES CORNELISZ

1600?–1655

A painter who worked in Italy under the influence of Elsheimer and Lastman. Some of the small and rather pretty boys' heads in velvet caps in the Rembrandt *œuvre*, as also some of the small nude figures may be by Moeyaert, but there is no great certainty about this. There are examples of his work in the museums at Amsterdam, Budapest, and elsewhere.

PYNAS, JAN SIMONSZ

1580–1631

Pynas in 1605 went to Rome with Lastman and was there a follower of Elsheimer. Rembrandt is thought to have worked in his shop later on, when in Amsterdam. The pictures of Pynas follow the exaggerated light and dark of Caravaggio, and Rembrandt may have been influenced by him. Possibly some of the Pynas pictures are now under Rembrandt's name in public galleries, but I can find nothing that can be attributed to him with reasonable certainty.

SEGHERS OR SEGERS, HERCULES

1589–1645

Doctor Bode thinks that Seghers was really the inspiration of Rembrandt in landscape work, which is not impossible. The Rembrandt inventory at the time of his bankruptcy records several landscapes by Seghers in his possession. They have now disappeared. Doctor Bode says that his landscapes are "sometimes ascribed to Rembrandt, sometimes to Ruysdael, Van Goyen, and other artists." The Berlin picture (No. 808A), given now to Seghers, is an illustration of this. It had upon it the false signature of Van Goyen over that of Seghers. The Desolate Valley of the National Gallery, Edinburgh, is another noteworthy illustration. This landscape was assigned some years ago to Rembrandt by Doctor Bode, and then, at a later date, given by the same authority to Hercules Seghers. It is signed, in red paint, on a rock, "R f 1651." But nothing in the picture speaks for either Rembrandt or Seghers. It is an English landscape, not Dutch, and was done by John Crome or some one very close to him. The handling has no likeness in the Dutch school. It seems washed in, floated in like water-color, rather than brushed or kneaded. The bare hills are English or Scotch, and the rain-cloud about the mountain heads has only a superficial resemblance to Seghers' thunder-clouds. Even the small figures at the left are English, not Dutch.

The Mill of the Widener Collection is perhaps the most celebrated of the Rembrandt landscapes in controversy. Some think it by Seghers rather than Rembrandt, but there is no proof or even probability accompanying the attribution. The known landscapes by Seghers are usually low-lying Dutch scenes and the Mill belongs with the mountain landscapes, such as those in the Cassel and Brunswick galleries.

Seghers was an etcher as well as a painter of landscapes. A large number of his etchings are in existence. The Amsterdam Museum has fifty or more. He was a forerunner whose pictures are just now in process of reassignment. They are very valuable—especially if under Rembrandt's name. That the painter could not sell them in his lifetime and died in poverty is merely one of the common ironies of fate recorded in art history.

VERMEER OF DELFT, JAN

1632–1675

Vermeer's pictures have been sought for everywhere—except in the Rembrandt *œuvre*. Perhaps it is not strange that he should appear there, since he was of the Rembrandt school once removed. He was a pupil of Carel Fabritius, who in turn was a pupil of Rembrandt. It is by an understanding of Fabritius that we shall possibly arrive at a better understanding of Vermeer. I frankly confess to my inability to follow the Vermeer writers and authorities or agree with the present arrangement of his pictures. I seem to see several painters in the pictures put under Vermeer's name. The small pictures given to him contain things supremely fine and things supremely thin, small, and hard. Such pictures as the Girl Reading, in the Dresden Gallery, are beyond criticism. The Young Woman Reading a Letter, and the Cook, at Amsterdam, the Lady with a Pearl Necklace, at Berlin, the Girl at a Window, of the Marquand Collection, Metropolitan Museum, New York, are in the same class of excellence. There are perhaps ten or a dozen pictures by this hand. I shall call their painter for convenience herein Vermeer No. 1. There are, however, as many more pictures that superficially look to be in the class, but they are brittle, cardboard affairs with false high lights, airless rooms, and color that has no quality. Two pictures, each showing a Young Woman at the Virginals, in the National Gallery, London; The Letter, at Amsterdam; the Allegorical Subject at The Hague, are the illustrations of this latter class. I have called their painter, in my *New Guides*, a pseudo-Vermeer, meaning by that that he may be an imitator—some one like Verkolje or Ochtervelt—or possibly Vermeer himself in decline and grown hard in manner. These small pictures form the first group given to Vermeer, and I shall consider them as done by a Vermeer No. 1 and a pseudo-Vermeer.

But there are other and contradictory pictures given to Vermeer. The Diana at The Hague Museum does not agree with any Vermeer picture of any group. It was not done by Vermeer but by Jacob Van Loo. Similar Diana pictures—similar in subject, type, drawing, grouping—are in the Berlin and Brunswick galleries, under Van Loo's name. There is still a third Diana picture by Van Loo in one of the European galleries, that I cannot at this time recall. None of the three under Van Loo's name are so brilliant in color as the Diana at The Hague, which possibly accounts for The Hague picture not being associated with them. To insist upon putting The Hague Diana in the Vermeer list is like the insistence that the Concert in the Louvre should be in the Giorgione list—something that does not bring conviction but rather dissent.

The Procuress at Dresden is not by the same hand as The Hague Diana or the small interiors with girls at windows. It is by a painter we may call Vermeer No. 2. Besides the Procuress at Dresden (*Van Zype*, p. 50), this No. 2 did the Young Girl at Brussels (*Van Zype*, p. 34) and the Old Woman attributed to Nicolaes Maes in the Johnson Collection, Philadelphia (*Hudson Fulton Catalogue*, p. 631).

The Portrait of a Woman, at Budapest, is by still a different hand that I shall designate as Vermeer No. 3. Several other pictures put down to Vermeer, but which do not belong to him, I am not now concerned with. In fact, my main concern is with this portrait of Vermeer No. 3 at Budapest. I find no other picture in the Vermeer *œuvre* with which this picture is in agreement, except possibly the Head of a Young Girl, at The Hague. I put them together tentatively. I find no other pictures by this painter, except, again, some that I shall put over from the Rembrandt *œuvre*. Whether his name is Vermeer or whether he is some other pupil of Carel Fabritius or Rembrandt I am not now able to say. The signature of Vermeer is just as questionable as that of Rembrandt, because his pictures are rarer and their value quite as great as those of Rembrandt. So we shall have to consider Vermeer signatures as unreliable.

PICTURES BY VERMEER NO. 3

BUDAPEST: MUSEUM

PORTRAIT OF A WOMAN
(*No.* 456.) *Reproduced in Van Zype, Hale, and Budapest Museum Catalogue.**

The modelling of the forehead, the cheeks and brows is most effective. The eyes are a wonder of observation and workmanship. As for the figure, it is very well suggested, the gloves beautifully painted, the relation of whites excellent, even now when there is every reason to believe them somewhat changed by cleaning."—*New Guides to Old Masters, Budapest, p.* 158.

This picture was once attributed to Rembrandt, but is now assigned to Vermeer.

THE HAGUE:
MUSEUM

HEAD OF YOUNG GIRL

(*No.* 670.) *Reproduced in Hale, Van Zype, Hanf.**

"What a charm it has in its strange blue-and-white head-dress, its colored cloak, its plain flat ground, its blue tone! It has not a pronounced blue envelope, but you feel that blue is in the air, in the shadows of the yellow cloak. . . . How light the flesh! How striking the illumination! The brushwork is flat, the outline sharp but true and most attractive, the shadows quite perfect, the color just right. Add to all this technical and decorative charm the loveliness of the type, the purity of the mental conception, and you have an astounding picture."—*New Guides to Old Masters, The Hague, p.* 101.

PICTURES BY VERMEER NO. 3
GIVEN TO REMBRANDT

PETROGRAD:
HERMITAGE

YOUNG WOMAN WITH PINK

Signed Rembrandt 1656, *K.K.*439, *B.*453, *Hanf.**

To be compared with the Portrait of a Woman at Budapest, for the same mental and emotional attitude as well as the resemblances in pose, light, drawing, costume—especially the disposition of light on the face and the roomy cuffs and their shadows. It has no Rembrandt quality about it and is only a fair portrait.

PHILADELPHIA:
WIDENER
COLLECTION

PORTRAIT OF A WOMAN

*Attributed to Rembrandt, K.K.*485, *B.*490. *Reproduced in "Burlington Magazine," May,* 1921.

This and the following picture are companion pieces and have been labelled as portraits of Rembrandt's son Titus and His Wife, without warrant of any kind. Rembrandt probably never saw either portrait. They are superb portraits, perhaps by the same hand that did the Portrait of a Woman, at Budapest—that is, Vermeer No. 3, the best and greatest of my so-called three Vermeers. The resemblances here are so many that it is hardly worth while pointing them out, but notice the hands, their placing and their holding of objects that fall down from the hands, the wrist-bands, the ties, the collars, the drawing of the faces, the disposition of the light on the faces, especially along the nose and over the right eye, the costume, the pose, the spirit, the dignity. It is worth while comparing this portrait with the Portrait of a Woman attributed to Carel Fabritius (the master of Vermeer) in the *Burlington Magazine*, May, 1921.

PORTRAIT OF A MAN

*Attributed to Rembrandt, K.K.*484, *B.*489. *Reproduced in "Burlington Magazine," May,* 1921.

Companion piece to above. Not so much chance for color in the costume as in the Woman's portrait, but done in the same way, with display of the hands and the forming of a second centre of interest in the hands. A fine portrait. Both of the portraits are more important in art, more valuable in history and even in commerce, as Vermeers than as Rembrandts.

VLIEGER, SIMON DE

1601–1653

Simon de Vlieger was a pupil of the elder Van de Velde, and in no way beholden for instruction to Rembrandt, but he worked in the methods of the time, perhaps saw the success of the Rembrandtesque forcing of lights and darks, and, in measure, was influenced by that success. He is generally known as one of the best of the Dutch marine painters. He also painted portraits, landscapes, and *genre*, besides producing many etchings, but most of these latter works have been taken from him and handed over to Rembrandt and others. It will not be necessary to trace his career or his works in detail, for he does not belong to the Rembrandt school. But his works should be given back to him. We list only a few of his signed pictures—sufficient to identify his property in the Rembrandt *œuvre.*

PICTURES BY SIMON DE VLIEGER
SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM:
RYKS MUSEUM

Return of the Falconer
Signed 1637.*

"A fine bit of old ruin, with a good effect of light and shade and much excellence of color. Without the animals and figures the picture might have passed muster as a Rembrandt."—*New Guides to Old Masters, Amsterdam, p.* 58.

River Scene
(*No.* 2562.) *Signed.**

CASSEL:
GALLERY

Holland Coast
(*No.* 418.) *Signed, Hanf.*

COPENHAGEN:
MUSEUM

Hunter on Horseback
Signed.

It is a scene somewhat similar to that in the Amsterdam Return of the Falconer, and done in precisely the same way. Man on horseback at left, with attendant on foot, a woman at window at left, fountain at right.

DRESDEN:
GALLERY

Stormy Sea
(*No.* 1549.) *Signed.*

With rocks, tossing vessel, and shipwrecked men.

GÖTTINGEN:
MUSEUM

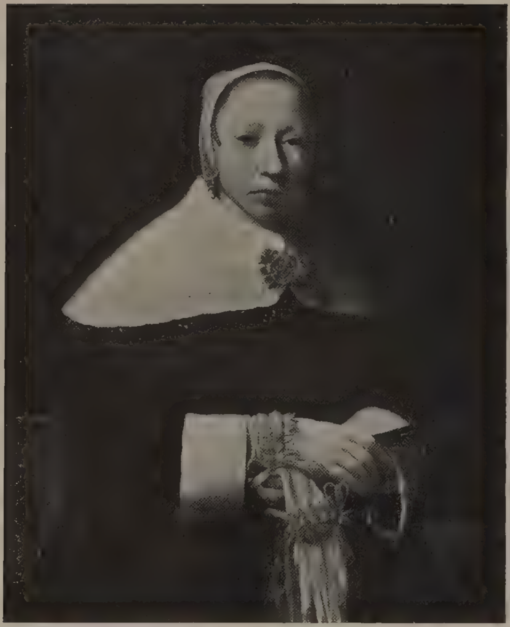
Storm at Sea

PICTURES BY DE VLIEGER
GIVEN TO REMBRANDT OR OTHERS

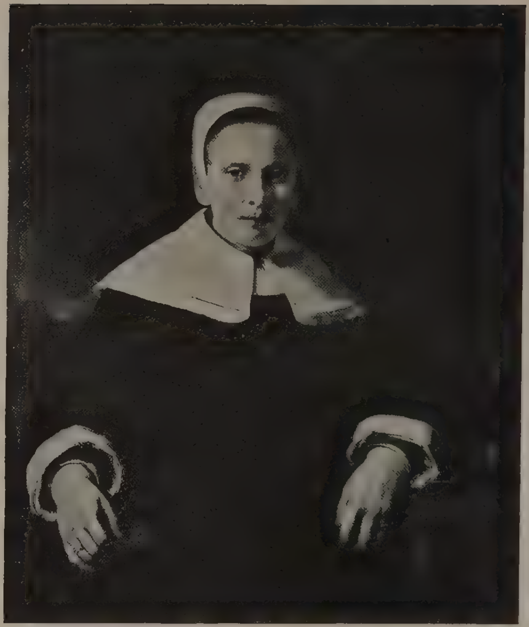
BOSTON:
GARDNER
COLLECTION

Christ Stilling the Tempest
Signed Rembrandt 1633, *K.K.*162, *B.*120.

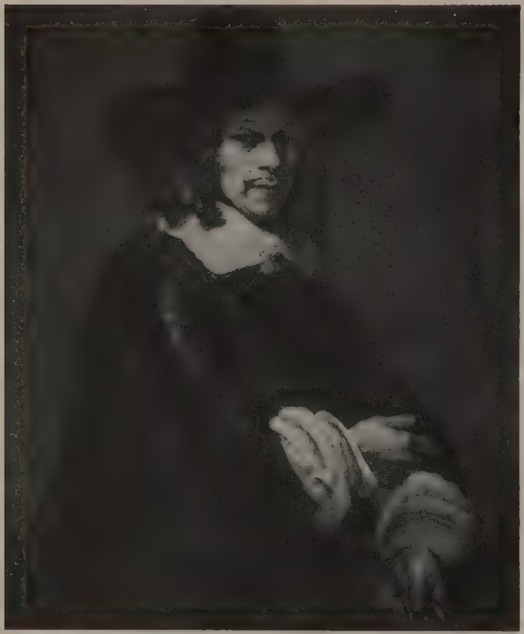
Another version of this picture is in the Göttingen Museum, signed



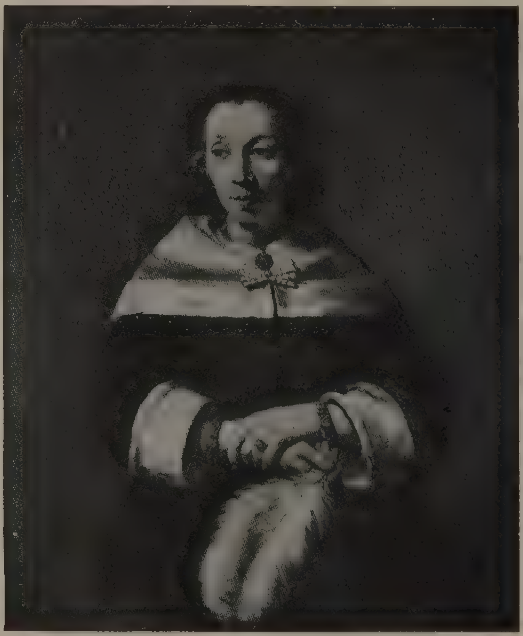
171. VERMEER OF DELFT: PORTRAIT OF WOMAN
Budapest Museum



172. VERMEER OF DELFT (GIVEN TO REMBRANDT): PORTRAIT OF LADY
Hermitage, Petrograd

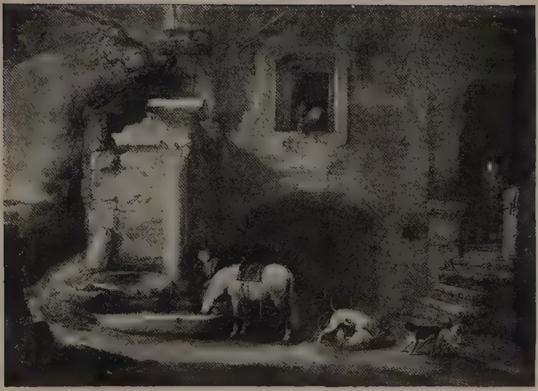


173. VERMEER OF DELFT (GIVEN TO REMBRANDT): PORTRAIT OF MAN
Widener Collection, Philadelphia

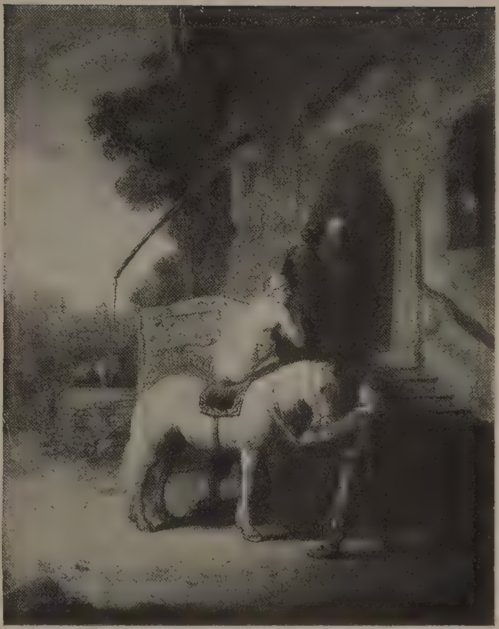


174. VERMEER OF DELFT (GIVEN TO REMBRANDT): PORTRAIT OF LADY
Widener Collection, Philadelphia

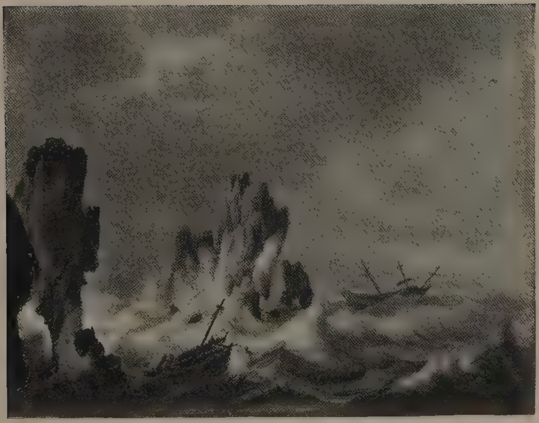
Plate XLIV



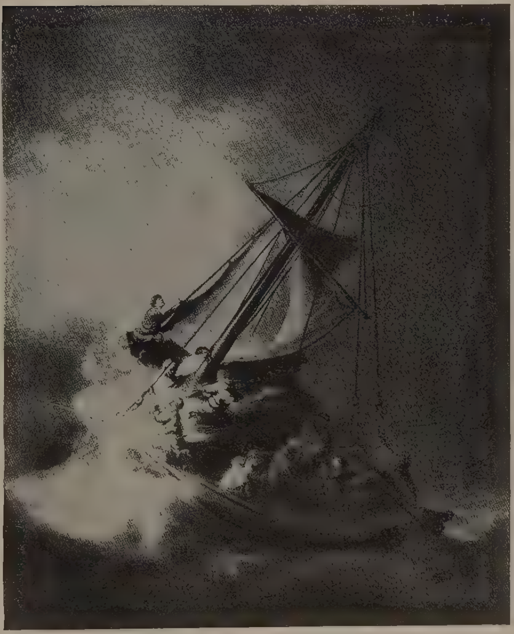
175. DE VLIEGER: RETURN OF THE FALCONER
Ryks Museum, Amsterdam



176. DE VLIEGER (GIVEN TO REMBRANDT): GOOD SAMARITAN
Wallace Collection, London



177. DE VLIEGER: STORM AT SEA
Dresden Gallery



178. DE VLIEGER (GIVEN TO REMBRANDT): CHRIST STILLING THE TEMPEST
Gardner Collection, Boston

PLATE XLV

"S. de Vlieger 16??" It is said to be a copy by De Vlieger after the Rembrandt in the Gardner Collection. But why should De Vlieger make a copy of a sea picture by another painter when he himself was at that time one of the most celebrated sea painters in Holland? And why should he sign a copy? Did Rembrandt ever paint a picture of the sea? Did he care about or ever paint anything outside of a studio—portrait, marine, landscape, or what-not? If he painted this Gardner picture, how did he happen to paint it in the style of two dozen other pictures by Simon de Vlieger? If it be compared with any one of De Vlieger's sea pieces it will be found identical in conception and technique with them. This is simply the old story of a good, strong picture by a lesser painter being handed over to a greater painter, Rembrandt.

LONDON:
WALLACE COLLECTION

GOOD SAMARITAN

*Attributed to Rembrandt, K.K.*110, *B.*123.*

There is an etching almost identical with this picture, reversed on the plate, and also attributed to Rembrandt. A coarsely done dog was introduced into the etching, perhaps at a later date. Neither etching nor painting was done by Rembrandt. The Samaritan etching should be compared with the etching called Le Bourg (Dutuit 9) by Simon de Vlieger. The etchings are similar in theme and composition, and in such properties as the ruined, sagging houses, the well-sweep, the trees, animals, people. They are of common inspiration, and yet not by the same hand. Le Bourg was done by De Vlieger working directly on the plate; the Good Samaritan etching was done by some careful engraver-etcher working after the *picture* of the Good Samaritan, which he possibly supposed by Rembrandt. But the picture was done by De Vlieger.

The picture of the Good Samaritan in the Wallace Collection should be closely compared with the Return of the Falconer, a signed De Vlieger in the Ryks Museum, Amsterdam. There is no doubt about De Vlieger doing both pictures. Even placing the photographs side by side will suggest as much. The resemblances in composition, subject, materials, handling, drawing are too apparent for error.

THE CENTURION CORNELIUS

*Attributed to Rembrandt, K.K.*301, *B.*339.

The Centurion here is the same model as the Good Samaritan (on the steps) in the Louvre picture of that name. He wears the same turban, coat, sash, and general dress. The central figure of the three servants in the Wallace picture is the central figure in the Louvre picture—the man holding up the head and shoulders of the wounded man. The servant in the helmet is a variation of the boy in the Louvre picture, who is looking over the horse. The lighting by spots is pronounced in both pictures. Notice the lighting, particularly as it cuts out the noses in both pictures. Assignment tentative.

To this group possibly belongs the Labourers in the Vineyard, ascribed to Rembrandt, in the Staedel Institute, Frankfort, but there is doubt about it.

PARIS:
LOUVRE

THE GOOD SAMARITAN

Dated 1648 *but not signed, K.K.*293, *B.*328.

The conclusion that this picture was painted by Simon de Vlieger was arrived at with some astonishment. It is the picture that Fromentin wrote about so eloquently and convincingly. Ten years ago, I gave up the idea that it was a Rembrandt. At that time I thought it a picture in which Eeckhout had had some hand. Later when I began to study it closely, I found singular resemblances to the little Good Samaritan, in the Wallace Collection. The difference in the light, the handling, and the surface at first misled me. It was probably done by De Vlieger at a later time and in a pronounced Eeckhout manner perhaps as an experiment—a second attempt at the same subject.

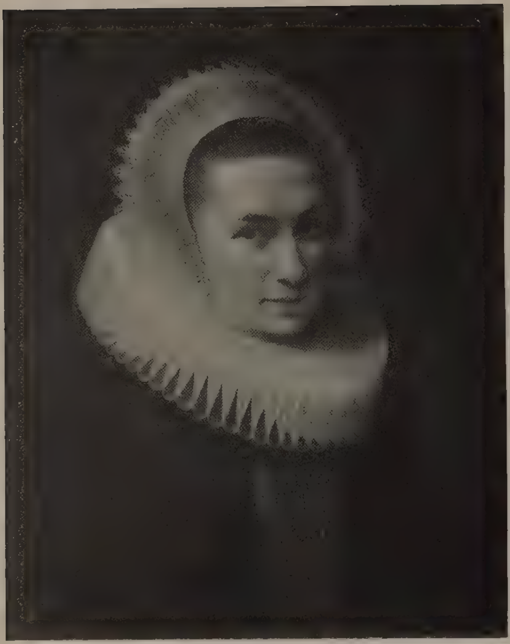
The first resemblance I noticed was that the horse was largely in evidence in both pictures. The wounded man was being taken from the horse, a boy was holding the horse. The boy seemed the same boy. There were steps up to the entrance of a fine old house, a man was in each case on the steps—the same man. There was the effect of people looking out of the window. A well with a long well-sweep was in the middle distance. In the Wallace picture the well-sweep is seen in profile, the handle extending into an angle of the building. In the Louvre picture there are the same well and well-sweep seen at the corner of the building, but the well-sweep is now shown in perspective. So, then, this is the same scene—the same mansion—in both pictures, but looked at from different angles. In the Wallace picture you have the front porch in view; in the Louvre picture you see that portion of the house devoted to the domestics—the angle just around the corner as seen in the Wallace picture—and only a scrap of the front porch is in the view. The well-sweep seems to betray the pictures' paternity. It was a favorite property of De Vlieger's, and he used it in his etchings. So, too, is the composition, with light and landscape at the left in both pictures, peculiar to De Vlieger. But a final resemblance seems to settle the matter of identity. The Louvre picture has, in the distance, walls of a castle-entrance with a doorway cast in dark shadow. This is repeated in the Wallace picture, but it is vague and only suggested. If one takes up the etching of the Wallace picture attributed to Rembrandt the repetition will be seen quite plainly.

I am convinced that the house, landscape, background, and foreground composition are practically the same in both pictures. Nor is the handling of the pictures very different. Neither is heavily painted. The high lights are slightly loaded and dragged a bit. The drawing is summary and not authoritative as with Rembrandt. Notice the Good Samaritan on the steps and consider, in his flat surface and wooden pose, how far removed he is from Rembrandt. Why is it that we have never seen until just now that this figure is quite impossible as a Rembrandt? And then we begin to look closer at the light, the dark shadows, the color, only to see that none of them are more than superficially Rembrandtesque. And yet with all said and done, the Good Samaritan is a notable picture, and on the whole Fromentin was right.

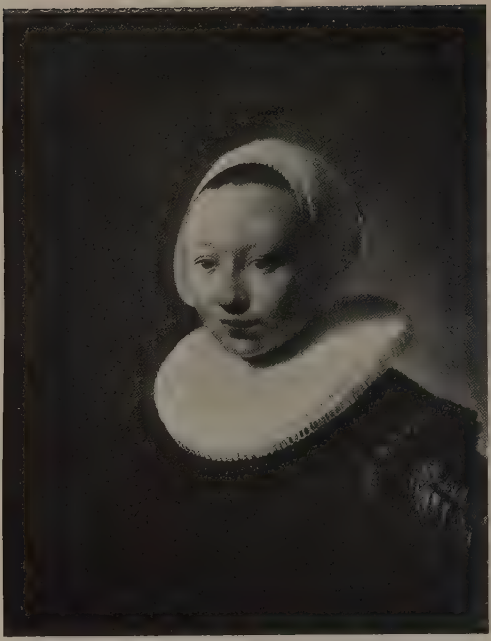
VLIET, WILLEM VAN DER

1584–1642

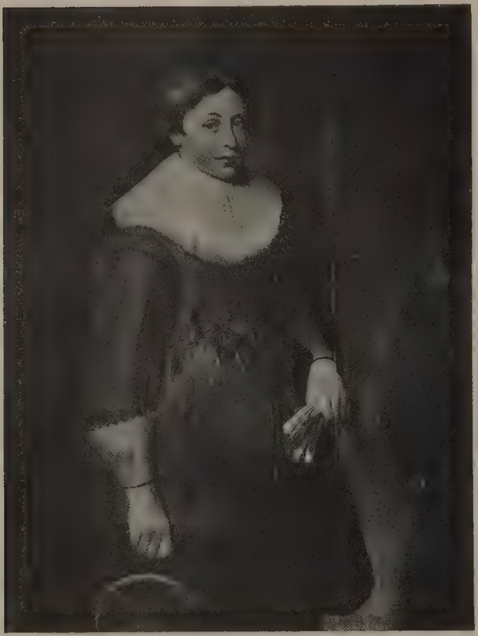
When Rembrandt was born Willem Van der Vliet was twenty-two years old, had probably finished his apprenticeship, and had set up as a painter for himself. He painted chiefly portraits, and when Rembrandt took up the brush it may be reasonably believed that Van der Vliet was known and admired by him. There is indication, indeed, that Rembrandt was beholden to him for many forceful ways of presenting a sitter on can-



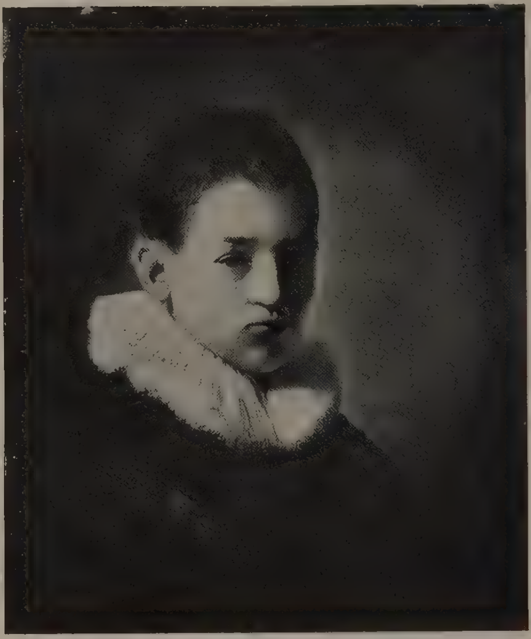
179. VLIET: PORTRAIT OF WOMAN
Liechtenstein Gallery, Vienna



180. VLIET (GIVEN TO REMBRANDT): PORTRAIT OF GIRL
Bredius Collection, The Hague

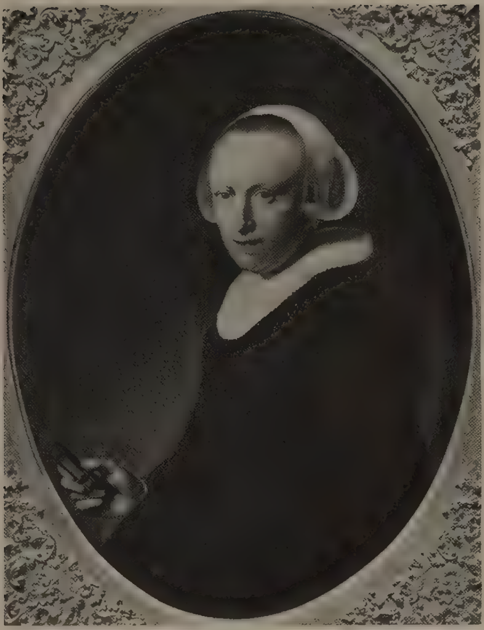


181. VLIET: PORTRAIT OF BOY
Müller sale, Amsterdam, 1900

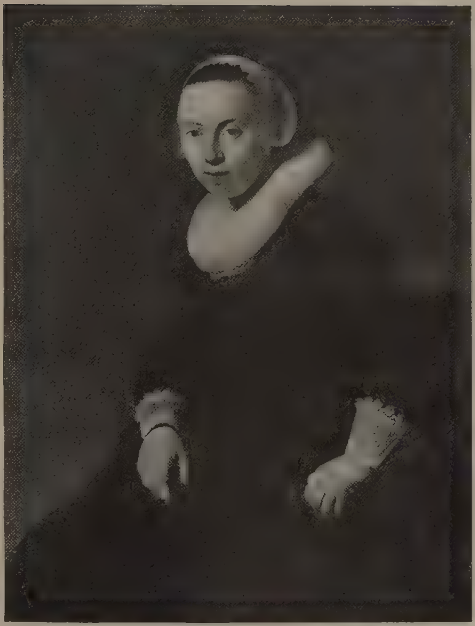


182. VLIET (GIVEN TO REMBRANDT): PORTRAIT OF BOY
Private possession, Berlin

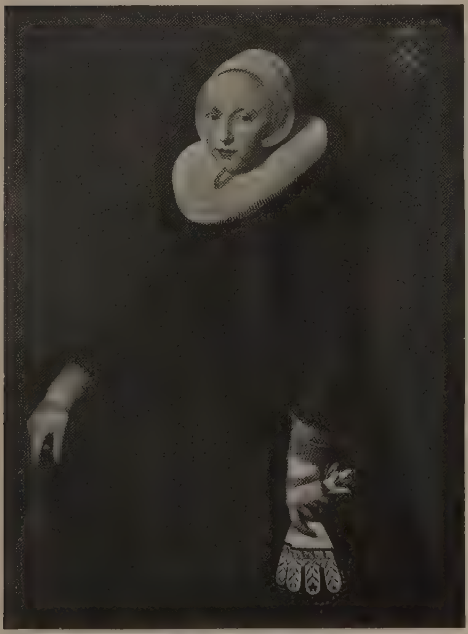
PLATE XLVI



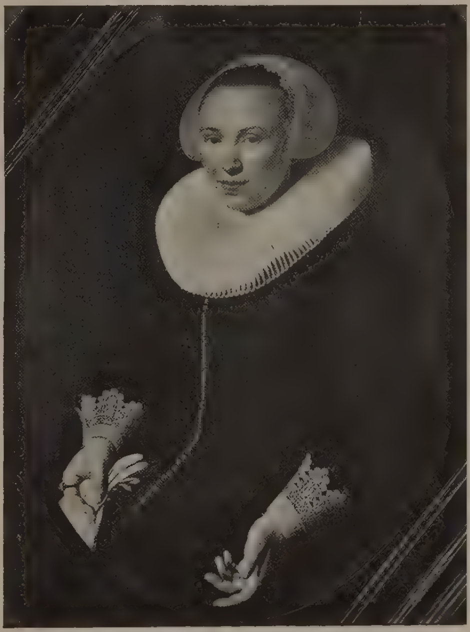
183. VLIET (GIVEN TO REMBRANDT): PORTRAIT OF WOMAN
Private possession, Denmark



184. VLIET (GIVEN TO REMBRANDT): PORTRAIT OF WOMAN
Vienna Academy



185. ELIAS (PICKENOY): PORTRAIT OF MME. VAN NOOY
Ryks Museum, Amsterdam



186. ELIAS (PICKENOY): PORTRAIT OF MME. RAY
Ryks Museum, Amsterdam

Plate XLVII

vas. His pictures are few but pronounced enough to establish his style, and to compare with certain pictures of his now under the name of Rembrandt.

But the comparison and the consequent inferences must be undertaken with caution. There were a number of painters contemporary with Van der Vliet who painted portraits in a manner of the times that was very like Van der Vliet's manner. Nicolaes Elias (Pickenoy), who was born about 1591, did things that may be easily confused with Van der Vliet's things. I shall place in the illustrations herewith two portraits by Elias beside the Van der Vliet portraits for purposes of comparison. But none of these portrait painters need be confused with Rembrandt, if the mental, emotional, and technical tests are rightly applied. Rembrandt is vastly more serious, contained, serene, while seeing more profoundly and painting more forcefully. This applies to his early as well as late work. None of the portraits, in the groups of pictures that follow, can be put in a group of Rembrandt's without disclosing its weakness.

PICTURES BY VAN DER VLIET
SIGNED OR OTHERWISE AUTHENTICATED

AMSTERDAM: RYKS MUSEUM	Child's Portrait *Signed* 1638. Very good flat painting, if a little hard in contours.
AMSTERDAM: MÜLLER SALE, 1900	Portrait of Boy *Signed.*
BRUSSELS: MUSEUM	Portrait of One of Overschie Family *Signed* 16?
LEIPSIC: MUSEUM	Portrait *Signed* 1632. In the style of a smooth De Keyser.
LONDON: NATIONAL GALLERY	Portrait of a Professor *Signed* 1631.
LONDON: AGNEW'S	Portrait of Young Boy
VIENNA: LIECHTENSTEIN GALLERY	Portrait of Woman *Signed* 1624. Smoothly, even thinly, painted, but accurately drawn.

Other portraits by Van der Vliet, in private possession, at The Hague and Berlin.

PICTURES BY VAN DER VLIET
GIVEN TO REMBRANDT OR OTHERS

BERLIN:
PRIVATE
POSSESSION

Young Man

Signed R.H.L., *K.K.*51, *B.*48.

To be compared with the Müller Sale Van der Vliet for the drawing of the head and the general pose of the figure. Freely handled and more summary in drawing than is usual with Van der Vliet. Attribution tentative.

DENMARK:
HAGE
COLLECTION

Young Woman

Signed R.H.L. Van Ryn 1632, *K.K.*73, *B.*560.

It follows the Vienna Academy portrait and seems to be the same model. Assignment tentative.

ENGLAND:
KINNAIRD
COLLECTION

Young Woman

Signed Rembrandt 1636, *K.K.*211, *B.*119.

It is surprising that the authorities and experts who accept such pictures as this by Rembrandt do not miss the Rembrandt shadow, which he used in his earliest works. This is work of the time just preceding Rembrandt—work of the kind produced by Van der Vliet, Elias, and others.

THE HAGUE:
BREDIUS
COLLECTION

Young Woman

Signed R.H.L., *K.K.*51, *B.*52.

With the same inclination and drawing of the head, the same dry spirit of academic elegance that has been noted in the preceding pictures on this list. Assignment tentative.

LONDON:
BRIDGEWATER
COLLECTION

Young Woman

Signed Rembrandt 1634, *K.K.*203, *B.*115.

The same drawing and forward inclination of the head, as in almost all of the Van der Vliets. The same stilted pose and elegance also. Assignment tentative.

VIENNA:
ACADEMY OF
ART

Young Woman

Signed R.H.L. van Ryn 1632, *K.K.*72, *B.*75.

The style a little formal, with an attempt at academic elegance that runs through all Van der Vliet's pictures. It agrees with the London and Denmark portraits. It has neither the mental nor technical grip of a Rembrandt, and yet there is a shade of doubt about its being a Van der Vliet. Assignment tentative.

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ND 653 .R4 V4
Van Dyke, John Charles,
-1932.
Rembrandt and his school

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